SELECTIONS FROM THE KULLIYAT

—

MIRZA RAFI-OOS-SAUDA

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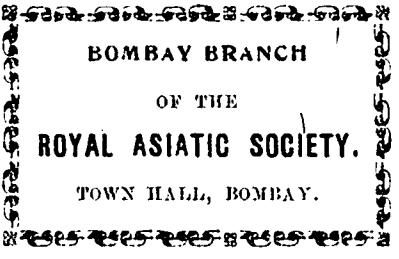

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SELECTIONS

FROM THE

KULLIYAT OR COMPLETE WORKS

OF

MIRZA RAFI-OOS-SAUDA

BEING

THE PARTS APPOINTED FOR THE HIGH PROFICIENCY EXAMINATION IN OORDOO

50968

LITERALLY TRANSLATED

BY

MAJOR HENRY COURT,
CAPTAIN, GENERAL LIST, BENGAL CAVALRY,
OFFICIATING PERSONAL INTERPRETER TO H. E. THE COMMANDER-IN-CHIEF, INDIA,
AND
TRANSLATOR OF THE "ARAISH-I-MAHFIL" AND NUSR-I-BE-NAZEER.

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DEDICATED,

AS A

TOKEN OF SINCERE ESTEEM AND AFFECTION,

TO

MY DEAR AND AGED GRANDFATHER,

MAJOR M. H. COURT,

CASTLEMANS,

BERKSHIRE.

The attendants were confounded and unable to understand him on account of the many Oordoo idioms and Sanscrit words that occurred, and could not repeat them, and therefore were obliged to ask Sauda to explain it."

Shortly after this, Sauda went to Lucknow during the reign of Asaf-ood-daulah, where he retained his high reputation as Poet Laureate, and there he had his celebrated dispute with Mirza Fidwi, narrated in the sixth Masnawi in this Selection. His writings are numerous, but the best are to be found in what is wrongly called the "Kullyāt" or "Complete Works" of Sauda, and it is from that work these Selections for the High Proficiency Examination in Oordoo are taken. With the exception of the two last poems they are all satires; the ninth being a satirical tale of a devotee, who returned after starting on a pilgrimage to Mecca; while the tenth and last is an elegy on Imam Kasim, of whom I have also given an account in my notes. In my opinion, this book is by far the most difficult of the four chosen for this Examination, the allusions being so very obscure, while many of the idioms have become almost obsolete. I trust, however, the translation may be of some assistance to students, though owing to great press of work, I feel it is far from being as perfect as I should have wished it to have been.

M. H. COURT, Capt.,
A.D.C. and Offg. Personal Interpreter
to H. E. the Com.-in-Chief.

Calcutta :
29*th April* 1872.

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SELECTIONS FROM
THE KULLIYAT OF SAUDA,

BEING THE PARTS APPOINTED FOR THE HIGH PROFICIENCY EXAMINATION IN URDU.

NO. I.

A MASNAWI,* SATIRIZING MUHAMMAD GHAUS,† THE PHYSICIAN.

In the Sudder‡ bazaar there is a fool,
A disgrace to physicians, and a scandal to the practice of medicine;
His form is like that of the devil, and his name is Ghaus;§
In the world he sits in the seat of Halāku.‖
That accursed one is an inhabitant of Turkey,
And in the city he carries with him the evil effects of an owl.¶

---

* A Masnawi is a kind of poem, in which the couplets rhyme regularly, as in English heroic verse. The best Masnawi in Oordoo is that of Meer Hussun, entitled "Sihr-ool-baiyan," and in Persian, that of Abdoor Rahmān Jami, entitled "Yusuf o Zuleikha."

† Ghaus (so says Dr. Forbes) is "a title of Muhammadan saints, whose ardour of devotion, according to vulgar tradition, is such, that in the act of worship, their heads and limbs fall asunder." This tradition however is one that I have not found to be correct from all the enquiries I have made on the subject.

‡ This word "sadr," (or as we have corrupted it Sudder) in Arabic, means "head, breast," hence "chief, supreme." In the present day, since our arrival in India, the principal bazaar of our great cantonments is called the Sudder Bazaar, but this is a term which was never used formerly in native cities; military bazaars were called "Oordoo-i-mualla."

§ The words Shaitān and Ghaus are used here in opposition to each other for irony, to show that whilst his name was Ghaus, "the holiest of holy saints," his form was like that of the evil one, the worst and most hideous of all creatures.

‖ Halāku Khan, the son of Toleh Khan, the son of Changez Khan, of the Uzbuk tribe, was a great infidel and a mighty tyrant. In the year 656 A. H. he ordered a general massacre throughout all the cities of Baghdad and the surrounding country, and hence is spoken of as a great murderer.

¶ Amongst the Arabs, Persians and Hindoos it is said that wherever an owl sits, it brings general destruction on the place. The following passages in the Gulistān will give some idea of the Persian view on the subject:—

"Kas niyāyad bazeri sāyah i būm
War humā az jahān shawad mādūm."

"No one will come under the shadow of the owl,
Even if the Huma were non-existent in the world."

"Māre kih tu harkirā bibeeni bazani
Ya būm ki harkujā binisheeni bakani."

"Thou art a snake, for whom thou seest, thou bitest;
Or an owl, for wherever thou sittest, thou uprootest."

Since that fool commenced the practice of medicine,
He has darkened the whole country from Turkey to Syria;
Now, in the land of India, in every house,
He is better known than the angel of death.
What shall I write regarding his pen,*
Which the sword of death speaks of with praise ?†
It is not a pen, but a sharp dagger,
And is the murderer of Hindoos and Mussulmans.
Had that inauspicious one‡ not written prescriptions,
Then heaven and hell had not been (so) filled with men;
From the time that he commenced giving medicine to the sick,
Death has become employed, and curing lies idle.
In that tyrant's (heart) there is no idea§ of pain;
He is the enemy of the life of men and women,
In fact, his business is to kill men;
Death and fate get a bad name without cause.
In short, by means of him, men and women now die,
And the grave-diggers borrow loans on his (name).
I will tell you a more wonderful thing than this also,
At hearing which, all the world is laughing;
"When that shameless one becomes sick,
He himself administers medicine to himself;
Then the washers of the dead, the mourners,‖ and the undertakers,
All come, and surround his house,
And ask for justice with many discussions and arguments
Each one of them pleads,
'O Tyrant! do not administer medicine to thyself,
But have a regard to my family;
Well! if thou dost administer medicine to thyself,
Tell me of some one like thyself (in case thou should'st die;)
So that I may be easy about my sustenance,
And I may be enabled to send lights and flowers to thy grave,'"¶
What shall I relate regarding his diagnoses?
For my tongue becomes silent in my mouth.
There was one, who suffered pain in his head from a catarrh,
Whom death brought to his house;
With much thought and consideration, he felt his pulse,
And discerned nothing but hectic fever;
He wrote out a prescription with such skill,

---

* Meaning, the prescriptions it wrote.

† Lit, "fresh on the tongue." The passage means that the sword of death is pleased with his pen, because it gives it victims without any trouble.

‡ Lit, "of bad composition, ill-natured."

§ Lit, "smell."

‖ Those who chant the burial service. Mauludi also means the man, who cooks the two loaves, that are carried with the dead body to the grave amongst the common people, and which are given to the poor to chant a requiem over the departed one's grave.

¶ It is an Oriental custom to burn lights and to strew flowers at the grave of any Mussulman, to obtain for him a heavenly reward, for the holy are supposed to be very fond of sweet odours.

That he pondered over it from morning to evening;
When that (unfortunate one) went and presented it to the druggist,
He, on reading it, began to say to the sick man,
"O young man! what ailment hast thou?"
He answered him with many cries and lamentations,
"O friend! I know not at all,
But the physician has told me, I have hectic fever."
Immediately on hearing this, his heart received a blow,
And, plucking his beard, he began to say,
"Alas! what blackguard's invention is this?
In the prescription he has written the confection of Zedoary."
Having said this the druggist, becoming restless in mind,
Began to say to him, "O friend! art thou listening?
Give me some clue to his appearance?
Who is that person, who has committed such a blunder?"
On hearing this, the youth answered the druggist,
"What can I tell thee, O kind friend?
To whom shall I liken his form?
He is uglier than a dog, and more unclean than a pig;
His colour is like pitch, and from his mouth comes a bad smell,
Like that of a last purging after having taken a purgative."
The druggist, on hearing this his description,
Began to say, "Alas Sir, it is indeed so, I suppose;
He is that very shedder of blood of bad origin,
Who rises every morning and commits a general massacre;
He is not a Ghaus, but an evil-natured tyrant;
Call him not a physician, he is a Halāku."
One day O friend! I, at my shop,
Appeared destitute in the sight of every one;
A friend of mine, on seeing me, began to say,
"Come, I will introduce thee to Ghaus?
Thou requirest him, and he requires thee,
If ye two meet, then it will be well."
When I saw that there was advantage to be obtained from it,
I said, "Come, I agree with all my heart."
When we two proceeded together,
Death followed us counting every step;
When I went and beheld that frightful dwelling,
The meaning of the abode of corruption was unveiled to my mind;
There were several sick people in a house,
Which also was narrower than the grave;
When that tyrant came and sat down,
Then all those sick ones collected around him;
He at once proceeded to feel the pulse of one of them,
And began to say, "Thou hast very severe constipation;
Nothing else but this will do thee good."
He therefore wrote, in the prescription, Safūfi Yahūd,*

* Safūfi Yahūd literally means "Powder of the Jews;" it is a very strong medicine, made of chalk, fleawort seed, and other ingredients, and is given for dysentery or diarrhœa, and therefore was death for constipation.

And, O friend! he told him this food to eat,
Namely, that he should eat bread of black mash, with leaves of poppies.
To one, who was afflicted with dysentery, he gave cowage;
For cholera, he prescribed fleawort seed;
For an insane one, he prescribed camel's milk;
And, one afflicted with dropsy, he told to go and be bled;
When he asked what food he should eat,
He said, "Eat sour curds with rice gruel;"
He said to one who had veneria,
"Scatter salt upon the afflicted part;"
On beholding another (with the same complaint), he began to say,
"Thou must get the wound, where the sore is, sewn up."
Again, having seated himself near a doolie,
He said, "Give me thy hand, that I may feel thy pulse."
When that indiscreet person had felt the pulse,
He said to the servant of the (woman in the doolie), "O handmaid!
Has this person pain in the loins, or in the head?
I, for my part, have most fear that she has gout."
At last, having fixed that she had epilepsy,
He said, "Give her pumpkin juice,
And if she should have a craving to eat,
Then give her nothing but barley gruel."
On hearing this, she began to say, "What oppression is this?
Such medicine is poison for this (patient);
This old woman has spasmodic distortion of the face and palsy,
Why dost thou entertain the thought of killing her?"
He replied, "O thou ugly creature! thou
Hast neither seen the Sadeedie,* nor the Kānūn† of physic
Dost thou then argue with physicians, O stupid one,
Who art worth no more than a rupee and a half?"
On this, a certain one said from impudence,
"O old woman! dost thou not hear? it is not his fault;
Thy lady is behind the curtain, and he here,
How then can he have any knowledge, (whether she has) distortion of the face or palsy?
Consider a little, this is a wonderful case,
He himself says, 'Yes! to be sure.'"
Hearing these words, she become angry and enraged,
And, spitting on his beard, thus addressed him,
"Now then, my son, bring here the Sadeedie,
And open out the Kānūn, thou stupid wretch!
When a person is afflicted with distortion of the face, palsy, or epilepsy,

* The Sadeedie is a medical work in two volumes, written by Mulla Sadeed; the first on the science of medicine, the second on the practice of it. The latter is now commonly used by medical students, but the former has rather got into disuse, being exceedingly difficult for beginners to understand.

† The Kānūn is a most celebrated and trustworthy medical work, written by Bu Ali Sena, divided into four volumes, the first two being on the science of medicine, the third about the various kinds of fever, and the fourth on the treatment of diseases. They are considered the acme of Eastern medical literature.

Can they give them pumpkin juice ?
Point out thy words there in them,
I also would see where it is there written."
Afterwards when their quarrelling increased,
He beat her with his hand, and she kicked him ;
He struck her with his pen box,
And she pulled out his beard.
When they had thumped each other well,
They became breathless from beating (each other) ;
People ran and lifted them up,
And, with supplication and cries, seperated them ;
Those, who were sensible,
Cursed him, and praised her.
To be brief, the object of this story is this,
Namely, to prevent you from taking medicine from such an one.

NO. II.

A MASNAWI SATIRIZING A MISER.

A particle of God's light is that (*i. e.* the sun,)
By which the oven-(like dome) of heaven is illuminated.
It does not take Him (God) long to turn
The sun and moon into the shape of bread and cheese;
In an instant He has made
The tray of heaven full of star-like relishes;
He can give ten thousand flavours a relish
To the taste of the tongue of mankind;
With what tongue can one express His thanks?
What delicacies has He not created (for us)?
In the garden of the world are fruits,
For eating and for giving to others to eat;
There is no deficiency of His bounty
But what can He do if we are mean?
Listen friends! I will tell you a tale,
Which one's reason could never credit.
"By chance, a friend of mine
Went to the house of a great man;
Scarcely had he arrived, when suddenly
From all sides black clouds arose.
When on his arrival, the clouds began to collect,
The master of the house became much embarrassed;
He asked (of him) neither his news (health), nor his affairs,
But, on his seating himself, thus questioned him;
'Do you at all observe the wind?
And have you brought with you a cloak, or woollen shawl, or anything?'
He replied, '(The coming of) this rain was not known to me,
Otherwise I should have brought something, O Sir.'
When he understood not this hint,
He (the miser) immediately made this matter clear to him;
And when the drops began to fall,
He brought, and placed before him, a waterproof,
And then began to say, 'Is this indeed my fortune,
That my friend should come after so long a time,
And the sky should pour down rain,
And, getting wet, he should have to return to his home?'
What could that simple poor creature know of this?
And could he understand that hypocrite?*
From simplicity he answered, 'What occasion is there for this?
What! do you think that I will go so far, and (get) a wetting?
May God preserve your Honor!
If it does not clear up, I will remain the night.'

* It must be remembered that these lines are the poet's interposition.

As soon as this speech reached his ear,
His life immediately began to leave him ;
On hearing it he became so perplexed, that
He had no thought of his own relatives or of strangers ;
Towards whichever face he looked,
Heaving a sigh, he thus addressed him,
'Why Sir ! have the clouds thus overshadowed the sky,
That the mention of stopping with me has been uttered between us ?'
No one would be so agitated by lightning,
As his state was by the clouds ;
Sometimes he would say, 'Burn oil ;'*
Sometimes, 'Make a sheikh dundoo.'†
Sometimes he would say, 'Look above,
Can the sky any where be seen ?
Again, 'If the sun could be seen,
What an Eed there would be in my house !'
Presently some one said suddenly,
'It can be seen a little, if you will look'
He replied, 'It is true, my dear friend ;
Oh ! I offer myself a sacrifice to your tongue.'‡
But when the gutters began to flow,
Then, storming thus he began to say,
'Why do you rain thus ! O unfortunate one !§ if you do rain, then rain so,
That mountains and trees also may be drowned by it ;
Look now ! neither east nor west remains,
The whole world must certainly be drowned ;
All from the fish ‖ to the moon,
Would that it might become a drop (sheet) of water !'
In short, he tried his best (to make the rain cease),
But it became night, and the rain still cleared not ;
At last, hardening his heart,¶
He began to say, 'A difficulty has come upon me, and a very severe one !'**
When he had finished laying the ins and outs (of his plans),
He commenced a friendly conversation with his guest ;
But there was no other discourse or talk,
In that place, save of the tradition, 'Visit intermittingly !'††

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* "Tel jalāna" is, I think, the correct reading, not, "neel jalāna." Oil is often burnt by simpletons and women, with a view to cause the rain to cease.

† "Sheikh dundoo banāna" is to make an image like doll, of the shape of a man, either of cloth or straw which is fastened on a stick, and placed in the rain, to make the clouds break, and the rain stop.

‡ That is to say, speech or good tidings.

§ The miser is here addressing the clouds.

‖ The fish, on which the earth is supposed to rest, is here referred to.

¶ That is to say, encouraging himself.

** This is a Persian proverb, of which the literal translation is, "A stone has come (in my way), and a very hard one." It means that the affair in hand is a very difficult one, but by patience it may be overcome.

†† In the time of Muhammad, there was a friend of his, by name Abu Harera,

When the time arrived for him to eat,
Feigning this excuse,
He began to say, 'Is any one present?'
At that time the superintendent of the threshold gave him reply;
On this he said to him, 'Fill a waterpot,*
And place it in the bathroom of the inner apartments.'
In short, when he got up and went from there
He departed, whispering this into the ear of his guest,
'Whatever you want to eat,
Call the superintendent of the kitchen and give him your orders.'
Agreeably to his commands, he
Immediately called aloud for the steward;
When, after much entreaty, he came,
The guest asked him, 'Is there anything now ready?'
He answered, 'There is nothing ready,
But I will go and search if there is anything anywhere;
If there is, then I will bring it for you,
Otherwise eat me, I am at your service.'
The guest answered, 'If there be nothing ready,
See! my friend will have a grain merchant!†
Go to him, and fetch some supplies from him,
And get something at least ready for me.'
He began to say, 'Do you think he will obey me?
That fool himself sifts the dust;‡
When his account is taken,
Then he curses the soul§ of that wretched creature;
And the butcher also, when he comes,
Shows me his knife and cleaver (to frighten me);
When I say anything to the vegetable seller,
Then I remain drinking my own blood;
He thus argues with me face to face,
'Take in place of vegetables a pumpkin.'‖
The table attendants thus always abuse me, saying,
'Thou dost keep a greasy (bright) face, but an empty stomach;
Our master is a fool, who calls him a great man?
He is brother-in-law to the proud and foolish.'¶

"the father of the cat," so called because he was very fond of cats,) who used to come and visit Muhammad regularly every day; one day, the prophet, having got rather tired of his incessant visits said to him, "Zur ghibban tazdad hubban." Zur is the imperative of ziyārat, to visit, ghibban means intermittingly, or leaving one day between; tazdad is the aorist of ziyādat, to increase, and hubban the accusative of hubb, affection. The miser in the same way is ironically said to ask his friend, whom he had not seen for a long time, to come less often.

* Aftāba, from aftāb, the sun, is a particular kind of ewer, made round, of the shape of the sun. In Hindoostanee it is called a lota.

† A *modi* is a grain merchant, who supplies various articles of food to a rich man.

‡ That is to say, he resorts to many mean devices to get payment of his account, but still he does not succeed in doing so.

§ The word should be "bure" inflected of "bura;" the meaning is, that as the *modi* gets payment with such delay, he naturally swears well at the miser. This meaning of "kisi ke jān ko ronā" is worth special notice.

‖ This is a strong term of abuse amongst blackguards and ruffians; it is only used here for the play on "tarkāri."

¶ Literally "jaws full of wind," meaning, proud and vain-talking.

The cook also abuses me, and says,
'Hold! we will cook your hash for you.'*
What necessity is there for me to say anything of the keeper of the dishes?
And how he passes his time?
There is no advantage to him from service,
And he too always abuses† me.
Still the right is with him also;
If he asks something to cook,
Then he gets something to do indeed,
Viz., he has to preserve again the jams and pickles of his (the miser's) ancestors.‡
When I gaze and look after the baker,
Then that stupid ass thus addresses me,
'I will make interest§ with the superintendent,
And will contrive thy ruin.'‖
In short, what shall I say to you, O friend!
He has given me this office, and I am dishonored;
I have never obtained a brass farthing,
Without cause I am disgraced with high and low.
If any poet passes by here,
Then he also ridicules me alone;
Who can tell what character he (the miser) bears?
My own heart alone knows what he is.
If his spiritual guide comes at food time,
He eats (receives) in place of food, abuse;
It is not possible for him to be brought under control even by him,
Or that he should give him a particle of anything to eat but deceit.
He will get up and go away in this same way, and take him in;
He will never even give the refuse of his food to a dog.¶
From his cook-house, the desire of the hungry will

---

* That is to say, we will pay you off well for your behaviour to us. I have used the word hash for the play on the Oordoo āsh, which really means victuals, stew, or broth.

† This is a curious idiom; just as, in English, we say ironically, "Thank you," so when an unkind thing is said, in Hindoostanee, the person replies satirically, "You have given me a flower, *i. e.* abuse." As for instance in the following line,

"Gāliyān deke khud bigarte hain
Wāh kiyā munh se phul jharte hain."

"Abusing me, you are yourself getting angry;
Bravo! what flowers are issuing from your mouth!"

‡ The miser was so stingy, that he never used them, but hoarded them up; in consequence they moulded, and had to be re-cooked.

§ This should be "tikki," a small loaf of bread. The baker says by giving some loaves to the Police officer, he will make a friend of him.

‖ Another MSS. reads pakāūngā, instead of nikālūngā, which makes much better rhyme. Palethan is the dry flour laid under and over bread when it is rolled; this idiom is a term of baker's abuse, and arises from part of the flour falling down and being wasted, and made good for nothing; and also from its being beaten in the palm of the hand.

¶ "Jhute hāth se kuttā mārnā" means "to give a piece of bread, or leavings of one's food, to a dog." It is an Oriental custom to throw a little of what remains, after one has eaten, to the dogs; but our friend the miser was so stingy, that he would not do this even.

Not possibly get anything but this,
'Let him withdraw from the hope of eating food here,
And even in the hot weather let him leep his belly-full there (in the kitchen).'*
In short, in his cookhouse, it always remains damp ;
The noses of the cooks are always running (with cold).
If, in his cookroom, smoke arises,
The water-carriers, filling their bags, come running (to put it out) ;†
Some get up and utter the Azān ;‡
Some open and show the Kurān§ (to the fire) ;
Some cut and pull down the thatch of their houses ;
While some run away, carrying their cots and beds.
There is no cooking in his house, as there is none to one who goes to his aunt's,‖
And, in getting anything, the world is turned topsy turvy.¶
When the circumstances of his cookhouse
Are considered by the fireplaces of every house,
They throw dust upon their heads from sorrow,
And the wood burns from the fire of grief ;
The breasts of the caldrons begin to boil,
And the covers, covering their faces, commence to weep.
Daily the cooks give vent to their complaints saying,
'Pray sometimes give us a command to cook something ;
After your death, how shall we be able to do anything to get our living,
For then we shall have forgotten our profession ?'
The scullions have nothing to do with the caldrons ;
The palkee-bearers always go to carry away the baskets.**
In short, as the guest came at his promised (time),
And got nothing to eat out of them,
From this shame the caldrons, one and all,
Lay upside down on the fireplaces.

---

* The meaning of this is, that although the kitchen should be exceedingly hot in the warm season, yet in this miser's house, as nothing was ever cooked, and a fire was never lighted, you would find it beautifully cool, and as this is a requisite for sleep in hot countries, you might sleep there at ease to your heart's content, or as vulgarly expressed here, to your belly-full.

† This implies, that the water-carriers are not only afraid of the house being on fire, but being accustomed to have no fire in the kitchen, from fear of the wrath of the miser, they at once run to put it out.

‡ The Azān is the Mussulman call to prayers ; it is believed by them, that by pronouncing the words of the Azān, they will extinguish a fire.

§ It is a common belief, that by opening the Kurān and holding it out, any calamity may be averted, even to the putting out of a fire.

‖ An aunt is supposed to show particular affection, being regarded next to a mother, and if you went to her house, it would be almost an impossibility to persuade her to let you cook any thing, as she would give you every thing you wanted. There is a common saying amongst natives, "khānā pakānā khāla kā ghar nahin," there is no cooking in one's aunt's house.

¶ That is to say, it would be put to great expense.

** The meaning of this is, that the kahārs or palkee-bearers were never used by the miser to do their own work, that of carrying a palkee, but were forced to do the work of a common labourer or coolie, that of carrying earth in baskets.

From separation from the caldrons, such was the state
Of the breasts of the spoons,* that they became turned into sieves.
Although the heavens had tried ten thousand devices,
Still the spoons could not unite with the caldrons;
And though wedding after wedding always took place.
Yet the pestal had never procured an interview with the mortar.†
Even if the dome of heaven makes a hundred festivals of Eed,
Still the fast of Ramzān departs not from his house.‡
In short the kitchen of that household
Is jealous of the Abdār Khāna;§
(That oven) from which the flood arose,‖
Was the oven of the house of his maternal grandfather.¶
What more need I reveal regarding his secret deeds,**
For, from even mentioning it, I feel abashed.
This fool has a son,
Who is the eye and light of his whole house;
One day he committed this folly,
That he gave a feast to a friend of his;
It was not a feast of dancing and pleasure,
For food there was but one dish, and no more;
On this even, that accursed one so behaved (towards his son),
That he regretted and was much grieved (that he had given the feast.)
He (the miser) wished to disown him,
And also to give his mother her divorce.
At last, people came and expostulated,
On which he thus spoke, addressing his wife,
'Oh! why didst thou not give birth to a stone instead of this (son)!
Would that this unworthy one had then been hung and died!
O friends! a childless person is better than me;
He is my son, and yet so worthless.
His paternal grandfather, although he was a great voluptuary,
Still even he lived in the following manner,
Viz, whoever was servant in his house,
His appointed duty was at night,
To go wandering from house to house, begging scraps,
And, filling his wallet, to bring it to his master;
The good pieces the master used to select and eat,

---

* The kafgeer is a kind of flat oval spoon, with holes perforated in it. "Sena ghirbāl honā" is an idiomatic expression signifying, to be pierced by the arrows of affliction.

† For the purpose of pounding the spices.

‡ The Eed is a festival of rejoicing, and the Ramzān a month of fasting, amongst the Muhammadans.

§ The abdār khāna is the house, in which water, &c., is cooled, or an ice-house.

‖ It is said in the Kuran, that in Noah's time, when the flood arose, an old woman was lighting a fire to cook her food, when instead of fire, a fountain of water began jetting out from it; in like manner, the miser's oven, instead of being warm, was always cold.

¶ The meaning is, that the custom came down from his ancestor.

** This is the vulgar meaning of bharam now-a-days, although it is not given in the dictionary.

And, the bad, he placed to the account of his servant's wages.
My ancestors made their money in this way,
And this unfortunate one is scattering every thing to the winds;
I thought myself extravagant,
But he has turned out even more worthless than myself;
He will waste all my buried money,
And selling even the bricks (of the houses) will feed himself,
One day, of his great grandfather,
A very dear travelling acquaintance,
Having cooked a khichri in partnership,* (brought it),
And the two began to eat in company;
But when he had eaten one or two large mouthfuls,
Then my deceased ancestor, immediately becoming angry,
Began to say, 'This partnership is not proper,
That I should eat a hundred mouthfuls and you one!'†
This was the conduct of my forefathers,
And, in this house, feasts are ruining me.
Well whatever has been spent from my treasury,
That shall be deducted, from the pay of his private tutor.'
O friends! you have heard the circumstance of this family,
Therefore do not again ask me for food;
If you are hungry, my dear soul,
Your slave's house is not far from this,‡
Kindly put yourself to a little trouble, and step there,
And then whatever you wish, you can take to eat.'
He (the guest) said, 'May your house be prosperous!
Your kindness is greater than this.'"§
In short, that acquaintance (the guest) came in the morning,
And related all these circumstances to me;
O friends! on such a worthy person, invoke
The curses of the Creator morning and evening.

---

* That is to say, dividing the expenses between them.

‡ Meaning that his friend was taking too large mouthfuls.

‡ A polite way of saying, that although he could get nothing at the miser's, still if the guest would go to his (the steward's) house, he should get plenty.

§ Than what he had already offered; another polite expression signifying, "Thank you, I believe you would do more than that for me."

NO. III.

A MASNAWI IN PRAISE OF NAWAB ASUF-OOD-DOWLAH AND REGARDING (HIS WAY OF) HUNTING.

AT the top of the page, thus to-day at break of day,
The pen in the hand of Sauda began to say,
He, who is, at the present time, minister of India,
Is a youth in resolution, and an old man in planning;
In the world he, whose name is Asuf-ood-dowlah,
In dignity is like Solomon, and most magnificent;*
Where he waves† his sword,
He regards a lion as a fox.
Suddenly one day, for the purpose of hunting,
He turned his steps towards the mountains;
He proceeded to the hunting ground in such a way,
That he avoided every‡ prey,
And there remained not, except under his sword,
To the deer, hogdeer, spotted deer, or ravine deer, any place (of refuge);
The quadrupeds§ could obtain no safety,
When he turned his attention to the nilgao;
When the cow of the earth‖ saw no place of protection,
She took refuge under his feet.
Whether it was a wild buffalo, or a rhinoceros,
Their bodies were turned into sieves by the arrows and balls.
Then all the carniverous animals in that desert
Were caught by the foot in the noose of death;
And of all the foxes, wolves, and jackals,
The hunting dogs were death to their lives.
Wherever he heard that there was a lion,
He made no delay in reaching that place;
And however powerful a tiger there might be there,
He flayed its skin, and filled it with straw¶
In the forests, he killed such a number of tigers,
That they fell beyond the bounds of computation;
When he had cleared the deserts and wilds of tigers,
Then, from his killing of tigers, such fear arose,
That, from dread of losing his life, his name changed he,
Whose name was Sher Khan (the Lord of tigers).
When he had cleared the jungles of carniverous animals,
Then he returned to his tent;
Great and small, beholding remained astonished,

---

* That is to say, he had many attendants and followers.

† The Oordoo word means to balance a sword, or any weapon, ready to give a cut.

‡ That is to say, he hid himself from their glance.

§ Here meaning the nilgao; the poet has used the word "quadruped" to save tautology.

‖ The cow, on which the Hindoos suppose the earth to rest, is here referred to.

¶ This, amongst natives, is the sign of the greatest contempt.

When they saw the tigers, which were worked on the carpets, get up and run away from before him.
When this news reached from earth to heaven,
Then the constellation Leo began to reflect about his own safety.
It was not only to land animals, that the world became difficult to live in,
But neither fish nor crocodiles escaped in the sea.
What shall I say regarding the state of the venomous animals?
And yet how can I remain without relating it?
Wherever the water (edge) of his sword flowed,
There neither the large serpent nor the dragon escaped;*
When he was satisfied with hunting the grazing animals,
He left alive no birds from the pheasant to the quail.
In the sight of young and old, no flying creature
Appeared in the air, except his arrows.
Whether he saw demons or rapacious animals there,
Still he let them not off, regarding them as prey;
Moreover he brought back all the elephants that had run away from there,
And they all came, having become subservient to him.†
Although all elephants are very lovely,
And they are most desirable for riding purposes,
Still, amongst those elephants, there is one so beautiful,
That my tongue becomes dumb in its praise;
Never has such an elephant, by the eyes of the world,
Been seen under the nine heavens;
It is so tall in stature,
That every man of sense, on seeing it, begins to say,
"In my opinion this is not an elephant;
This has become certain to me from seeing it,"
When, for hundreds of miles around, there remained no sport,
Then they‡ put it in chains, and dragged a mountain;§
There is not the least defect in its beauty;
May God keep it removed from the evil eye!
May it remain till everlasting under your royal shadow (protection)!
May you always be watchful for its care!

---

* The words, "āb bahnā," are used to imply, that there arose a great flood, which made it difficult for these animals to live.

† Another translation of these two lines might be, "Moreover all the elephants, that he brought from there, all came having become subservient to him."

‡ Meaning, his attendants.

§ Meaning, the elephant was so large, that it resembled a mountain.

NO. IV.

MASNAWI, SATIRIZING AN ELEPHANT.

Although the cupbearer has made me dead drunk,
Still do thou, O man of mean spirit! lift thy thoughts on high!
Tell the pen to wax warm in writing,
That, on the pages of the paper, chains (of elephants) may be drawn.
My speech is more violent than an elephant;
On the tongue of my pen, there is a kujliban.*
If I could make the elephant of poetical ideas,
Then I would show you the best of elephants;
Then, whoever understands it, will shake about,†
And come and kiss the feet of Mr. Sauda.
Although any poet may object to this my claim,
Still one, who is learned,‡ will believe me,
For this is the most becoming form of poetry,
And all the science of speech§ is contained in it.
If I should relate the full particulars of the elephant of meaning,
Then it would be boasting, and it could be said, "Big words are coming from a small mouth."
It always comes and is fastened at my house,
And its place of exercise is (on the plain of) the comprehension of the poets.
If it should escape from tawārud,‖
It would require a poet to bring it back and tie it.¶
He is overcome by it, who is crooked in understanding,**
For fancy subdues†† his disposition.
It has been made so pure in its nature,
That it will never place its foot on the earth.‡‡

---

* The name of a forest, in which elephants abound.

‡ Meaning that he will be quite surprised; natives, when taken by surprise, shake about and utter bravos. There is also a play on jhumnā, with reference to the motion of an elephant.

‡ This word means "a good judge of poetry."

§ Meaning "poetical ideas."

‖ Tawārud is not given in the Dictionary; it implies two poets expressing the same ideas in exactly similar words without pre-knowledge of one another. The following lines from Shaheedī will perhaps give a good idea of the actual meaning of the word,

"Tawārud ke yih mānī jab likhā shiar uski madhat men
Mere mazmūn se mazmūn largayā hai nazm Kurān kā."

(I will tell) the true meaning of tawārud; it is this, "that when I wrote poetry in his (Alī's) praise,
The beautiful ideas of the Kurān clashed with my own ideas."

¶ Meaning, that if he overlooked an idea, some other poet would have to write it.

** Meaning, his opponents.

†† Meaning, it makes him unable to take in any ideas. Wahm is fancy or fear of evil.

‡‡ Because it walks only on the tongues and hearts of the readers of his verses.

What can one say regarding its light and rapid motion?
As far as you like to send your fancies regarding it on paper, so far will it go.
The praises, which people utter regarding it, what are they?
They are merely the sounds of the bells for it.*
It never allows red lead to be painted on its forehead,
For this would be very unbecoming to its dignified position.
What matters it, if it does not ornament itself,
For the witty still call it flowery, and ornamented.
Although you cannot see its figure,
Still it is loftier than the height of the ninth heaven.
Well! is there an elephant of this grandeur anywhere,
Over which every one has so much command?
My heart is its driver, my cries its spear bearers,
And the revolving of my spark-emitting sighs its charkhi.
It never eats or drinks anything,
Nor can it ever be seen though it be so big.
Has any elephant ever such dignity?
But here not a word can be said.†
In short, may God give one an elephant like this,
And not one like that of Rajah Parbut Singh,‡
Whose violence§ has raised such uproar,
That the whole country from Syria to Turkey, trembles.
Is that wretch an elephant, or a dire calamity?
It is prejudicial to the welfare of its driver, and the (bringer of) death to the head of its master.‖
Pray do not you think, that the stirrups on its neck are rose-coloured,
For that red, you see on its neck, is the blood of mankind.
Who would call it the young of an elephant?
In the day of battle, it is a blue mark (to its master);¶
At that time, taking its chain on its proboscis,
That merciless one rushes on its own army.
If that blood-shedder becomes fixed in its obstinacy,
Although the spear bearers might thrust a thousand spears at it,
And though a hundred thousand wheels and rockets be heaved at it,
Still the temper of that infidel would not leave it;
It grinds the heads (of its victims) under its feet,
In the same way that the mill grinds gram.
What power has the driver to quiet it?

---

* Meaning, that it wore no bell, but people's praises answered the purpose.

† Meaning, that one is struck dumb with astonishment at its grandeur and greatness, and is unable to utter a single word.

‡ Rajah Parbut Singh's elephant, as will be seen from the following lines, was notorious for its depravity. There is also a play on the word "parbut" a mountain, to which an elephant is so often compared.

§ The word khatrāpa is not given in the Dictionary; it means "violence, roughness, wildness, tyranny."

‖ Referring to those by which the driver, who is always seated on the neck, rides.

¶ This means, that it is a sign of disgrace to its master.

If Sheikh Beena* were to come even, it would crush him under its feet.
When any one sees that creature, who is like a file to one's life,
Then, lifting up his face to heaven, he thus says,
"O Lord! is this a saw, or a proboscis,
With which this tyrant tears to pieces those oppressed by it?"
In short, it was predestined for the rest to escape,
And God had determined to people Kabas and temples,†
Poverty therefore fell on its master,
And that elephant now fasts severely.
It gets its food in this way,
Viz., if it is hired to carry a coffin.‡
Its skin on its body now thus appears,
Like the state of a tent, of which the ropes have been loosely fastened;
Every bone of it is so apparent,
That it looks as if every rib of it were a scaling ladder;
It has neither fetters, nor wooden clogs, nor poles, to fasten it to,
For it is tied down by its own weakness;
That unclean one§ is a victim to its own evil deeds,
And, night and day, throws dust‖ on its head;
Its debility has driven away its fatness;
The being an elephant has left it, and its tail only remains?¶
Such is the frailty that has overtaken it,
That its body is a curl of smoke;
Still such fury remains in its heart,
That now it is like a firework-elephant;**
There would be such a scene if it got loose,
For it would set every one's house on fire.
One day I†† said to its keeper,
"If thou art thy master's wellwisher,
Then tell him to sell this creature;

---

* The name of a celebrated elephant driver, noted for the wonderful control he used to exercise over them.

† Kaba is the Muhammadan temple at Mecca, and dair a Hindoo place of worship; the words are here used to signify Mussulmans and Hindoos.

‡ Meaning, that it had become so worthless, that people would no longer ride on it, but only used it to carry dead bodies.

§ The Mussalmans believe the elephant to be an unclean animal, and one unlawful to eat, as Sadi says in the Gulistan;

"Ash shāto latīfatun
Wal fīlo gifatun."
"The goat is clean,
And the elephant unclean."

‖ Elephants generally throw straw and water over their heads, but this had become so unclean, that it threw dust.

¶ That is to say, you could only tell that it was an elephant from its tail.

** The elephant-firework creates great havoc, and throws out crackers, squibs, and darts in every direction, so that people have to keep at a respectful distance from it.

†† The author has left out the particle "ne;" from this it would appear that formerly they were not so strict about grammar.

And, for heaven's sake, let him buy a donkey to ride on in place of it;
Is there any honour in keeping an elephant like this,
From riding which, there is danger to one's life."
He answered, "O my Lord!
There is not* any one, who will buy this cursed (elephant;)
This ill-formed one is now very ugly and unclean,
And its back is raised on high, and its belly hollow:
There is no chance of selling it,
Unless a Shabbarat fortunately takes place.†
To regard it as an elephant would be madness,
It is an old balcony of some standing;
Its four legs are the pillars under it (the balcony;)
There remains its two tusks, which are a prop for it in front;
If it should sit down, then it would find it difficult to get up again,
Unless masons and workmen set to work at it;
It is either a heap of dust or a pile of ashes;
They call it indeed an elephant, but it is an injustice (calumny);
It always thus shakes its ears,
As if one were blowing up a heap of coals with a fan.
This wretch is very heavy‡ in its motions;
It is not an elephant, but a night of calamity.
When it moves, such is the state of its proboscis,
That it is like a stick in the hand of a blind man.§
If any one call it an elephant, it would be a calumny;
It is a wonderful heap of calamities.
At food time it says, 'I am an elephant,
Give thou me a full maund of malīda‖ every day.'
If one tie on its howdah, and take it anywhere,
Then it calls itself a turkey.¶
It is inauspicious and ill-omened to such a degree,
That Saturn** would kiss its feet (as a mark of submission).
If you were to take and put any one on its back,
It would be as if you had put him on some gunpowder, and blown him up.

---

* This meaning is not given in the Dictionary, although it is frequently so used, as in the Bagh-o-bahar, "jo lutf sair kā pā piyāda chalne men hai, so sawāri men mālum," "In going about sight-seeing riding, there is not the same pleasure as on foot."

† Because people might then buy it to use as a firework, which it is customary to let off on the Shabbarat, of which I have given a full account in the Nusr-i-Benazeer.

‡ This is a secondary meaning of bajjar, its primary sense in Sanskrit is a thunderbolt, but in Oordoo it is also used to mean a heavy stone, or anything heavy.

§ That is to say, it walks very slowly, feeling its way with it, as it goes along.

‖ Malīda, properly mālīda from mālīdan to rub, is a hard cake of bread, broken into pieces, and mixed with sugar, and sometimes with butter. It is often given to horses to get them into condition, and is then called rātab.

¶ That is to say, it intimates that it is so weak, that it cannot carry a howdah.

** It is considered very unfortunate to commence any work, or start on a journey, on a Saturday; hence there has arisen the saying, "tumhare upar Sanichar hai," meaning "you are subject to misfortunes and calamities."

From the day that its post has been fixed in this place,
It has caused destruction to all elephants.*
If it should die of itself, or any one should kill it,
Then a load and burden would be removed from off the head of the world."
In short, where this talk and conversation was going on,
There happened to be a wise man there listening to it;
Such was the effect of these words on him,
That his circumstances† became quite changed;
I set myself to the unravelling of that (mystery),
And said to him, "Sir! is it all right?"
He turned his face towards me, and began to say,
"What! have you not understood this yet?
That this elephant, of which he (the elephant driver) makes mention,
Though he expects much profit from it,
And (though), if you will reflect according to outward appearance,
You will see, that his existence depends on it in every way,
Still as its deeds are bad,
He very much wishes it to die;
Whatever faults he has pointed out in that elephant,
Those I have found in my own dark soul;
As much as he wishes it to die,
So much do I wish to cherish it (my evil desires);
When I looked at myself that instant,
Then I saw that my spirit was less than the elephant driver's.
The cause of the change of my colour, O friend!
Was this, that I have related to you.
If you have found out (my mind), then your understanding is praiseworthy,
But if you have failed (to do so), then it is a pity."

---

* The word "halka" is only used with reference to elephants, as "katâr" is to camels.

† "Circumstances" here means "colour," inasmuch as the other people were able to tell, that something had affected him from his changing colour.

NO V.

A MASNAWI, SATIRIZING A KOTWAL, OR CHIEF POLICE OFFICER.

O friends! alas, where has that good government gone,
Which used to cut off the hand of a thief, who stole a lime,
And under which a thief, who stole wood, used to be tied up,
And a thief, who stole a cucumber, was put to death.
The kotwal then had nothing to do with bribery,
And, in the world, one never heard the name of a thief;
What safety and security was there not then in the city,
And how happily people used to pass their time;
But now, wherever you look, there is a congregation of bad characracters,*
And you see thieves, robbers, and uchakkas.†
When I look at the roads of Chaori,
The highway robbery of Talaori‡ becomes nothing;
If you will listen to an account of the Faiz bazaar,§
I will tell you, it has surpassed‖ Nardak¶ (in robbery);
One, who goes there for a brass farthing's worth of traffic,
Returns losing his pugrie, and beating his head;
How can this help being the rule of the city,
When the kotwal is a Sedi kafūr;**
How then will a thief mind his power,
When he regards him as a good for nothing creature;
If he were a kotwal, then they would mind him,
But he is a pretty pilferer;††
He has taken bribes from them already,
And malice has taken possession of his heart;
And he is a strength to the arm of rebels;

---

* Jhamakka is not given in Dr. Forbes' Dictionary; it means "a gathering of ruffians, or a congregation of bad characters."

† Uchakka is given in Dr. Forbes' as a pickpocket, but this is not correct; it is derived from the verb "uchakna" to snatch a thing, or take away a thing by force, and it therefore means "a thief that snatches a thing, and runs off with it."

‡ Chaori is a bazaar in Delhi, near the Phul-ki-Mundi, or flower-market, and Talaori is the name of a place, about ten miles from Kurnal, and is also called Azeemabad; it was formerly a jungle, till Azeem Shah, son of Alamgeer, populated it after his victory over the Sikh Guru, Gobind Singh. Both these places were celebrated for their robberies.

§ The Faiz Bazaar is also in Delhi.

‖ Lit, "It has cut off the ears of." The idiom "kisi ka kān kātna" means "to beat or conquer any one or thing."

¶ Nardak is the name of a place, but where situated, I have not been able to ascertain.

** Sedi is an Abyssinian, and the title kafūr (white) is ironically applied to them as in the Persian saying,

"Bar áks nihand nām i zangi kafūr"

"By contrariety they give the name of kafūr (white) to a negro."

†† Lit, "he is the thief of a mosquito's covering." It means that the kotwal does not hesitate at taking even the smallest bribe.

He is a brother of thieves, and a pickpocket;
Keeping blackguards at his door,
He has laid waste many houses;
Not only are the Thugs subject to him,*
But he is in confederacy with pickpockets too.
On whosesoever head he sees a good shawl,
He regards it as the property of his own father.
When his patrol goes round,
The player on the horn plays the following words,
"O Thieves! listen to this brief story,
'In the morning you must send me my share.'"
His cunning companion, who is artful,
If you look well, you will see he is a pickpocket;
And all those servants, who are his attendants,
Are each expert in the science of thieving;
Pickpocketing is the profession of some,
Whilst some of these ruffians are shoplifters;
To whosever house their master goes,
Then this calamity falls on the owner,
That before the head of the house is on the alert,
They do away with his four-partitioned box and pan box.
In short, they are so expert in cleptomania,
That they throw dust before his eyes.†
If, for one instant, he falls off his guard with them,
Then they take the clothes off his body, and cause him to weep.
One day ironically he, to them all,
Thus said, "You are my sincere wellwishers,
Therefore now whatever you steal from me,
Do not go to the market to sell it,
But whatever the price of it may be settled,
Give it back to me for that."
One of them, hearing this speech,
Began to say, "What can be better than this?
When you have acted thus justly,
I also will make my petition, which you must pardon;
This turban, which is on your head,
Two purchasers are anxious to (buy) it;
They have offered me ten rupees for it,
Now be pleased to say what your Honour is going to give for it."
Another said, "I that slave
Am not, who could do such a thing,
That the master should not yet have taken the pugree off his head,
And there be a dispute about the price.‡
Having laid an ambush for the double shawl,
Last night I remained awake all night thinking of it.

---

* "Ant cha hna" means "to come under the hand, or be subject to."

† That is to say, they deceive and take him in.

‡ Meaning that he preferred waiting till the owner became careless, and took the pugrie off his head, when he would walk off with it, and it would then be high time to settle the price.

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Take my labour somewhat into consideration,
And afterwards whatever you approve, that please give me."
In short, this is the result of this conversation,
(That I (the poet) say), "Bravo! Bravo! a wonderful kotwal."*
What shall I now say of the (state of affairs) in the city?
For every night there is a noise like that of the resurrection day;
At nights, the horn players play so uproariously,
That one would say, the angel Israfil† had sounded his trumpet.
The dogs, from the noise of footsteps, bark to such a degree,
That the dead awake up from their slumber of non-existence;
There is no sleep even for the heavens,
And the eye of the moon always remains open;
Then what mortal can possibly close his eyes?
For, from fear of thieves, sedition‡ is ever wide awake;
At night, thousands of guns are fired,
Or else the house§ of the banker would be broken into.
These ruffians are so hot on stealing,
That the reservoir of the bath even is broken into.‖
In the assemblies, of an evening, all old and young men
Sit with the apparatus of war by their sides.
Nevertheless such is the case, that, for the sake of (robbing) the golden turban ends,
Thieves are lying in wait standing by the candles.¶
O friends! lay aside the turban ends (flames) of the candles,
For, at night, the turban (disc)** of the sun also is robbed, and not to be seen.
From evening to morning, there is this clamour,
"Run, the thief is going off with my bundle."
In the morning, when the dew falls on the rose,
It weeps for the bundles of buds (that have been stolen).††
How then can one keep one's property in one's box,
For thieves have a particular desire for one's clothing.

---

* Said ironically, meaning that he was a worthless fellow.

† Israfil is the name of the angel who, it is said, will blow his trumpet three times at the end of the world; the first time, all will die; the second, all will be raised from their graves, and the third, all will be assembled on the resurrection plain.

‡ The play here is, that things had got to such a pass, that sedition even, which should not be awake, was ever on the alert.

§ I would here draw attention to the play on the word "kothi," which means "a banker's house," and also "the breech of a gun." A breech-loader is called a kothi dār banduk.

‖ It means that it is broken into, simply because its name is khizāna, a treasury.

¶ The poet's meaning here is very difficult to understand; he intends to say that the thieves had become so avaricious and intent on stealing, that they wished to carry off the turban, or flame, of the candle, hoping that, as it was like the golden end of a turban, it might turn out valuable. The candle is also used metaphorically for a man.

** The poet here makes the assertion that the thieves rob the sun of his pugrie, or disc, which is like a turban, as the sun is hidden at night and cannot be seen. This fact being a certainty, he imagines the idea is rather clever, and cannot be contradicted.

†† The poet's idea is that the dew, which is a comparison for tears, is weeping for the loss the rose has sustained, in the robbery of its buds. Bukcha is a bundle or parcel, and, according to the poet's fancy, very like a bud. The lines have been brought in for the play on shabnam and bukcha, and to show, that thieving had reached such a climax, that the robbers stole even a worthless thing like a rose-bud. It also means that the roses were weeping for the loss of their buds that had been stolen, or bloomed during the night.

Now there is no gracefulness in stealing,
For the thieves, having become so rebellious, wander about saying,
"Who can be rough* and keep back (his clothes) from us?
If he will not give us his clothes, then what power has he (to keep them)?"
If any one coughs at night† in his house,
The thieves also bawl out thus at the door,
"O my boy! how long will this caution continue?
Have the thieves gone away; or has the darkness‡ (departed from the world)?"
Every master of a house now-a-days
Is occupied day and night only in watching.
O friend! if thou lookest at the mirror,
Thou wilt see that it also is on the watch in its own house.§
None remains unconcerned about thieves,
The frequenters of the tavern‖ even cry out about them;
Does not the holy man awake to do his penance,
Because he is afraid lest thieves should break into his house?
When the people see this injustice,
They make their complaint to the kotwal;
He says, "I too am helpless,
For brisk traffic takes place in this market of thieves;¶
When I go and attack these robbers,
Then I too lose my heart (hesitate) to attack them.**
Whom shall I beat, or whom shall I abuse?
Who is there that does not steal?
They, beating their drum,†† with me settle,
Of my pugree the price, whilst on my head.
O friends! behold can my power do anything?
Look a little, in what (wonderful) places there are thieves;
Can this wrong be effaced by a poor one like me,
When, in your own noble's houses, chor mahals‡‡ you see.

---

* Meaning, "rude or uncivil," *i. e.* try and oppose them.

† The cough is intended to intimate, that the inmates are awake, and the thieves had better go away.

‡ Darkness here means dark night; the thief implies that if he could not get an opportunity that night, he would probably get plenty more.

§ The mirror's house is its frame, and, as images are reflected in the glass, it is said that stealing had reached such a pitch, that the mirror even felt anxious about its frame.

‖ This they usually do when drunk, but the poet makes the assertion, that they too cry out on account of the thieves.

¶ "Kisi chiz ka bazar garm hona" is a common idiom in Oordoo and Persian; it means that anything is greatly in demand, or has reached to the highest degree of perfection.

** The kotwal says that thieving has reached such a climax that when he goes and attacks the robbers, he himself even steals, for he steals his own heart, *i. e.* he loses its. The words "dil churana" have only been used for the play on the word "chori," theft.

†† *I. E.*, fearlessly, publicly.

‡‡ Chor Mahal is the secret apartment in a king's palace, or fort, and is reserved for the ladies. In forts there are also secret doors and windows, which are also called "chor darwaza, and chor khirkee;" chor mahal literally means "the thieves' quarter."

If you look at the fair ones also, I swear by God,
In their hands you will see "duzd-i-hinna."*
Now-a-days such mischief† is going on,
That, in the house of God even, a gang of thieves‡ may be found;
Then how can any one's things escape,
For the priest of the temple is a subh-i-kheza.§
Now let young and old men do me justice,
And tell me assuredly, what fault of mine there is in this.
The position of stealing is exalted to such a degree,
That the Milky Way is a scaling ladder to the house of heaven.
In this, that Sauda vainly prattles,
He himself commits the theft of meaning."‖

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* It is a common practice with Indian women to dye the palms of their hands with henna or menhdi leaves; they then close their fists, and the menhdi on the lines of the palm of the hand is removed, and white streaks are apparent in the midst of the red, which is considered very ornamental; these streaks are called "duzd-i-hinna" or "menhdi ka chor" the thief of henna, and this is the wit of these lines. I would here quote two lines bearing on the subject.

"Un ke hathon men hinna rahti nahin do roz bhi
Haif urjāne laga ab murgh i dost āmoz bhi."

"The henna does not remain even two days on their hands
Alas! that the bird which sat on the hand and was so well taught, should now commence to fly away."

Murgh i dast āmoz is a name for henna.

† Mischief here means thefts.

‡ The people who go to say their prayers, called namāzi, are here referred to, as they have risen early, which is the custom of thieves.

§ Subh-i-kheza means "early riser," and is also a name for a thief, who rises early in the morning.

‖ The poetical term for stealing another's ideas is sarka, answering to our plagiarism; it must be remembered that the kotwal is still speaking.

NO. VI.

A MASNAWI, SATIRIZING MIRZA FIDWI.*

O Friends! God is one, and next to Him the true prophet,
For whom He created the tablet and pen.†
Pray speak a little truthfully, I conjure you in their‡ names!
To-day, your tongue can speak, to-morrow§ it will be dumb.
For hearing and understanding a matter, God has given us ears and sense;
To-day be ye not silent in saying as to who is in the right.
For man to speak the truth is a part of one's faith;
Falsehood destroys the Muhammadan's faith.
In Ahmadnagar there has arrived a respectable man!
From head to foot he is understanding, and altogether sagacity!
He makes objections to every one's poetry,
And regards his own Bayāz‖ as better than the Dewān of Jāmi.
His highness Sauda,¶ who is my tutor,
Even his poetry he criticises.
He went somewhere, and heard his couplet,
In which he shows the connection of deen with Sheikhs and Brahmins.**

---

* Mirza Fidwi was a poet, who travelled to Persia, and regarded his own works as superior to those of the best Persian Poets, even Moulvie Jāmi and Sheikh Ali Hazeen, and, on account of his self-conceit, became a butt for ridicule to the Poets then living, more particularly Sauda. He was so renowned, that there are no relics of his works, except the mention made of them by Sauda!

† Lauh is the tablet, on which the Kurān, and all that was ever to happen in the world, including the fate of mankind for good and bad, was written by God's foreknowledge. The decrees written on it are unchangeable, and it is supposed by Muhammadans to have been created for Muhammad, as the Hadees-i-Kudsi, addressing him in the name of Almighty God, declares;

"Lau laka lama khalaktul aflāka.

If I had not created you, I would not have created the world."

The world here meaning not only the earth, but all the decrees of fate regarding mankind. The poet has first mentioned the tablet and pen, as he is going to write about poetry, and these are the implements required for doing so; it is customary with Oriental poets to first write about the implements, &c., required for what they are going to describe.

‡ Meaning, God and the prophet.

§ Meaning, after death; to-morrow is often used for the day of judgment.

‖ Bayāz, literally means a white, plain, unwritten book; secondly a pocket-book, in which selections of the poets' works have been collected, or sometimes, in which physicians' recipes have been entered.

¶ Sauda, to prevent people saying he was a boaster of his own works, cleverly tries to make out that Sauda was not himself, but his tutor.

** To understand this piece, it must be remembered, that the bone of contention was, that Sauda said, "The word 'deen' was applicable both to the religion of Hindoos and Mussulmans," whereas Mirza Fidwi said "No, deen meant only the Muhammadan religion, and dharm was the name of that of the Hindoos." As dharm is a Sanskrit word, the latter gentleman was evidently in the wrong, for it could not have been used by Muhammadans, not being in their language. Deen and dharm both mean religion in their respective tongues.

Becoming proud of his poetical powers, he says,
" Deen is particularly applied to Sheiks, and dharm to Brahmins."
His speech is absurd, and he himself still more so;
He has no knowledge of poetry or poets.
In short from hearing this, I burning (with indignation), do speak;
Open your ears of understanding a little, O all ye my friends, and listen to it.
On my behalf, of you who can read the Kurān,
Do one of you, my kind friends, ask this much (from this gentleman),
" Why do you efface* the verses of the Kurān,
In which the infidels are thus addressed, 'Your own religion for you.'†
From the Kurān, deen is applicable to both,
Whether he be a Brahmin, or a Mussalman.
Have you understood deen as applying to Sheikhs only?
Then, in your own self-conceit, what a mistake you have made!
If there were but one deen, there would not have been the plural adiyān;
He only cannot understand it, who is a man like yourself!"
In short, see his objection, how reasonable it is!
A well-known thing is unknown‡ to him.
Let him (the Mirza) see that the proof of his (Sauda's) couplet is the Word of God,§
And let him always curse his own poesy.
O ye arbitrators! Ye have heard all this discussion,‖
Afterwards you will see how he will come to grief.¶
But believe for certain, that God is witness in this,
Whether, in this matter, I am the least to blame.
It was not becoming for him to come in this city,
And argue with one who was unequalled in the world;
He ought to dispute with some one who is his equal,
Then they might reckon him as one of the five horsemen.**

---

* Lit, "wash away."

† The rest of this verse is, "Wa laya deen; for us our own religion."

‡ There is here a play on the words, mārūf and majhūl, both technical terms in grammar, regarding which a slight dispute has been going on. Mārūf is the active, and majhūl the passive, voice, and their coming to mean "known and unknown" arises from the nominative of an active verb being known, and that of a passive one, unknown.

§ Meaning the verse of the Kuran given above.

‖ Lit, "questions and answers."

¶ Meaning that he has been tolerably civil in his remarks hitherto, but now he intends to ridicule him to such a degree, that he will feel sorry for having said what he did.

** The following story is here referred to:—Four horsemen were going on a journey, when a potter came up to them riding on a jackass, and joined them; presently they met a passer by, who asked them, where they were going to; the rider on the jackass, thinking it would be very fine to be taken as a friend of the horsemen, sharply answered, "We, five horsemen, are all going to Delhi."—The allusion here means that although Mirza Fidwi was not a poet, still if he got amongst his equals, he might get himself reckoned as a fifth amongst them, like the rider on the jackass; but as he had commenced to dispute with the Poet Laureate, Sauda, he could not even be regarded as the rider of the donkey.

He has put his foot beyond bounds to such a degree,
That, from house to house, he wanders about, satirizing his* poetry.
O Sirs! this was why he went and argued with him (Sauda),
That some one might think, he was also some great poet.
They only are great, whom God makes great,
And, from exalting himself, a great man makes himself a fool.
If this is the reason, that he has brought his (verses regarding) Zulaikha here,
That by it he may examine the power of (the understanding of) poets,†
Then, after having found out the extent of the beauty of the meaning (of their verses),
Let him, according to it,‡ associate with the poets,
And (know that) that Zulaikha poem, which is celebrated in the world,
Is very remote from his understanding and comprehension.
Any of you, who feel pain for Moulvie Jāmi,
Ask him whether Zulaikha was a man, or a woman§.
Thus he says, praising himself, to every one,
"Ask good and bad, whether there is as great a master of the language as myself;
Among the poets of India, I am one who has gone as far as Persia,
And then I went to Khurāsān, and learnt the language of that country also."
But when his words reach the ears of the intelligent,
He‖ bursts out laughing, and says, "God is omniscient!¶
What is a Khurāsān? even if he were to go to Mecca,
He would return from there, as he went from here."**
From his absurd tongue, the poetry has issued,
And the helpless scribe†† has become the object of curses without any cause.
Now he has great desire for composing meaningless and inferior poetry,
And, notwithstanding this, he longs for renown in the world.

---

* *I. E.*, Sauda's.

† The above translation of these lines is the apparent one, but there is also an under meaning to them, *viz.*, "If this is why he has brought his wife here,—that he might try the strength of poets on her."—Strength here is a term of the strongest abuse.

‡ That is, the beauty of their verses.

§ Schoolboys often ask each other, "What book are you reading?" and if the answer is Zulaikha, then they again ask, "Was Zulaikha a man, or a woman?" Zulaikha looks more like a man's name than a woman's, and, on one occasion, a small boy replied "Zulaikha was a man." This is the allusion here made, the poet meaning to infer, that if the question were put to the Mirza, he would know no better than the boy, and thereby the superiority of Moulvie Jāmi would be thoroughly established.

‖ That is, the intelligent man.

¶ Meaning, O good God! the Mirza is talking nonsense.

** After one has been to Mecca, he is supposed to return greatly blessed and purified, but the Mirza was so proud and sinful, that the visit to Mecca, the poet says, would not do him the least good, and he would return as foolish as ever.

†† That is to say, one who may have happened to copy out his verses. There is a play on "kātib," which means both "scribe" and "author;" it answers to our English "writer."

Those, who are poets, in their poetry bring in their *nom de plume*,
But this one, (when asked his name) will not give any name but his Takhallus.
A story has come to my mind at the very nick of time,
Let those, who are wise in words, applaud the beauty of the following tale.*

STORY.

There was a soldier, who was in debt to a grain merchant,
And was perfectly unable to pay him off.
He had no means of getting either a pice or a takka,†
And remained plunged in debt with interest and principal.
By good luck, an owl fell into his hands,
And he thought to himself, "Let me take in the merchant."
Tying paezas‡ on its feet, putting a hood on its head,
And placing (the bird) on his hand, he went about saying, "Bravo! Bravo!"§
And purposely passed by the shop of the merchant.
On seeing the owl, the merchant called out to him,
And, laughing, began to ask, "What may this animal be, Sir!
O my Lord! tell me where are you taking this to?"‖
Being pleased, the soldier replied; "They all call this a falcon,
And God bestows it on those, to whom He is kind;
Kings, ministers, and nobles, sport with it;
The price of it ranges from hundreds to thousands of rupees."
The merchant, on hearing this, said, "In my opinion this is a bird;
Tell me truly, Sir! is this the bird which is called a falcon?"
He answered, "O Sāh!¶ from telling you a falsehood, to me
What profit will there accrue? will you, from my saying an untruth, weigh and give me anything?"
Afterwards he began to ask, "Tell me what does it eat?"
He answered, "Rice and milk, and nothing else."
In short, the merchant, having ascertained these facts from him,
Began to enquire, from house to house, the price of a falcon, saying,
"Tell me truly, what is the price of a falcon?
I know a purchaser, who is very anxious to buy one."
Every one told him what was the value of a falcon,
And the merchant kept, in his heart, what he heard from each.
In short, on hearing its price, the merchant said (to himself), "This will be a good bargain"**

---

* Lit, "words."

† Takka is equal to two pice.

‡ A paeza is a leather slip-knot, tied to the legs of falcons, and also used as a protection for the hand.

§ Meaning, what a nice bird this is.

‖ The merchant's speeches are given in the patois of that class.

¶ Sāhjee is a title, given to grain merchants, shop-keepers, and bankers.

** The word "burd" is equivalent to dāo, meaning a wager, but this sense of it is not given in the Dictionaries. The idiom "dāo banna" means literally, "an opportunity for laying a good wager to have come to hand," hence, "to be a good bargain."

And, in the heart of the merchant, the purchasing of the falcon was determined on.
At night, he thus began to consult with his wife,
"O lovely one! dost thou hear what I say? then what is thy advice?
A soldier is in debt to me to some amount,
And I have now no hope of getting cash from him;
I have seen that he has a very large falcon,
To-morrow I will buy it, if we can agree (about the price),"
The wife of the merchant, on hearing this, said, "O fool art thou well!*
Its food is meat, which is loathsome to us."
On hearing this, the merchant replied, "What is this thou hast said?
No! No! O my dear! I swear by Rām, it eats but rice and milk."
She answered, "If this be true, then do thou bring it early in the morning;
Do not think about its price being much or little, (but buy it), and afterwards sell for the best you can dispose of it for."
When the wife had thus said, then, in the morning, the merchant,
Pressing his account book under his arm, and his pen behind his ear,
Went to the house of the soldier, and said, "O Mīrzājee,† come out!
Make up your account, and settle your standing debt to me to-day."
On hearing this, the soldier began to say, "Be off!
Where have I to-day any money stored up for you here?
When my falcon will be sold, I will settle your account;
Do not trouble the head of the poor, but go quickly, and safely, to your house."
The merchant, hearing this, said, "Is there enmity in lending money?‡
In that you have mentioned safety to me, do you wish your own safety to-day?§
Mīrzā jee! when you wanted to borrow, you were very mild;
But why are you getting so hot, now it has come to the paying;‖
If my account will only be settled in full, when the falcon is sold,
Then give me the falcon, but fix a fair price on it."
On hearing this, the soldier became very glad at heart,
But, appearing stern, thus addressed him,
"Let me see thy face a little; wilt thou buy this falcon?
What has this too become oil and salt, which you buy by measure?"
The merchant, on hearing this, called out, "O my good Sir! do you care for your own safety?

---

* Meaning "What is the matter with you?"

† Mīrzājee is a title, given to Mughals; the derivation of mīrzā is "mīr, a prince," and "zā, born of."

‡ Meaning "Is this the way for a debtor to behave towards his creditor? and, after having borrowed money, is it right to turn quite against the man, who was good enough to lend it you."

§ The soldier used the word "safety" in a threatening sense, and the grain merchant now likewise uses it to him, meaning if he did not settle the account, it would not be well for him.

‖ In these lines there are plays on the opposite words "sele and tate," and "lene and dene."

One should not give credit to any one, this is a wonderful city."
The soldier, on hearing this speech of the merchant, cooling down, said,
"Tell me on thy honor what I owe thee."
The merchant then, opening his account book, showed it to him, that
Two hundred rupees was the correct account written against him.
The soldier fixed the price (of the bird) at five hundred, on which a discussion arose,
When they had settled it, having decided the dispute by fixing three hundred,
Then he made the owl over to the merchant having deceived him.*
He cleared himself of the debt of two hundred, and took the merchant in for one hundred in cash.†
The soldier, having taken in the merchant, took his departure,
And the merchant brought the bird home to his wife, and laughing said,
"Behold, dear one! this is the falcon of that gentleman;
To-day, by Rām's grace, I have obtained sovereignty."‡
She, on beholding it, said, "O thou fool! dost thou know
That this is a bird, which the Muhammadans§ call an owl?
They do not mention the name of this, in the world, early in the morning.‖
Thou hast lost, besides thy debt, a heap of rupees in cash."
His senses, on hearing this, flew away like a falcon,
And he wished, to go at once, and return it to the soldier;
But when he arrived there, beating his head and stomach,
He heard neither his name, nor saw of him any trace.
Throwing the dust of the streets on his head,
He returned to his wife, weeping and half dead,
And began to say, "Alas! what is this trick he has played on me?
He has taken gratis from my house a hundred rupees cash, and two hundred rupees worth of supplies."
Then, reflecting for sometime, the merchant thus thought in his mind,
"I must sell it, having made it known by some means or other (that I have a falcon for sale);
If the report, that I have this bird, gets abroad,
Then perhaps, I may find another fool like myself."
Having tied the owl to a peg, he used to sit at his shop.

---

* The poet, to keep the metre, has had to transpose the "men" and "ki"; the real reading would be "baton ki mizān men tolna," to weigh in the scale of words, *i. e.* in sharpness and artfulness, hence, to deceive.

† "Dhaul jarna or mārna" literally means "to slap or wallop;" the secondary signification is "to take in, or deceive."

‡ Meaning, that he would make his fortune by selling it.

§ Another MSS reads "turk" for "log;" turk is the term by which Hindoos designate Mussulmans, and, as the Persian word "būm" is used for an owl, I think it is the correct reading.

‖ Hindoos and Mussulmans do not like, in the morning, to mention the name of any bad thing, as it is considered an ill omen for the day; the poet's meaning is, that the owl is an inauspicious creature.

From morning to evening, and from evening to morning;
If any one asked, "Have you got a certain article for sale in your shop?"
Then the merchant immediately brought this speech on his tongue (said),
"O my dear Sir! dost thou really want to buy anything?
I have got every thing by the kindness of Ram; I have it, and also an owl."

In short, my object in here relating this story is this,
That you may compare* his state to this story.
He wished to buy the falcon of understanding with this wisdom (he possessed),
And, coming from country to country, to spread its renown.
He found another seller just like (that soldier),
After he† had ascertained the extent of his wisdom and learning.
With the needle of blindness, he sewed up the eye of his heart,
And, saying it was the falcon of meaning, gave him an owl.
In place of a falcon, fastening an owl, he wishes to get renown,
If you merely ask his name, then he will tell you his Takhallus;
Like as the soldier passed off and sold the owl as a falcon to the merchant,
So also God has given him foolishness in place of poesy.
Now, day and night, this thought oppresses him,
How he may sell it, and acquire respect.
In this city, a friend of mine has arrived,
Who keeps a druggist's shop on the road.
He remains seated there from morning to evening,
And, all day long,‡ he prattles of poetry.
If any one, from the owner of the shop, for any medicine
Should ask, then he answers, "It is here, and so also is Fidwi."
He could not become a poet, and yet he had set his heart on obtaining renown,
And, at last, made his Takhallus like the owl of the merchant;§
He has not as much sense as the merchant's wife had,
And, that which is an owl, he still regards as a falcon.
Such also is another couplet of that teacher's,‖ (which he objects to),
And which people have written on their hearts with the pen of wisdom.¶
When they had heard and approved of its originality,
Then I adjusted it in this metre,
"O my beloved! where you untied the strings of your robe,

---

* Lit, "listen to."

† That is, the seller, referring to Mirza Fidwi.

‡ Lit, "for the four watches of the day."

§ That is to say, in the way in which he made it known, by mentioning it every time he was asked for any article.

‖ Meaning himself, the Laureate, Sauda.

¶ Meaning that they considered it so good, that they paid great attention to it, and committed it to memory.

The morning breeze has gone into the garden, and opened (astonished) the ears of the rose."*
And this gentleman, Fidwi, has taken, and broken the ear of the rose,
And, quickly in its place, whilst it was warm, has joined it to the eye of the narcissus.†
Now, every where in the assemblies, turning away his face,‡ he says,
"It was a couplet of a seer's weight (in beauty), but I have made it into a seer and a half§ (in the following couplet),
'When you opened your two eyes with coquetry, O my dear one!
Then the morning breeze, on hearing it, opened the ears of the narcissus buds?'"‖
This is the fact;¶ do you understand, O gentlemen!
Although, having gone to his ears, it is now in this shape.
Besides the plagiarism, there is in it also this wrong (which I give below);
Where under the skies** is this the conduct of any mistress,
To remain seated night and day,†† in the garden with her eyes shut,
And to open them with coquetry, to cause a calamity to fall on the narcissus?‡‡
The ear has always been compared to a rose,
And the form of the narcissus has been shewn (as similar to that of) the eye.
Now that person (Fidwi) cannot give the least answer to the questions of the poets,
For he allows the nose of his poetry to be cut by children even. §§
He has been confounded in putting the nose and ear (in their proper places);‖‖

---

* This means, that such perfumed odours came from the bosom of his loved one, that the morning breeze, the conveyer of all fragrant smells, went and told the wonderful news to the rose, whose fragrance is supposed to be the best of best, and quite astonished it.

† The meaning of these two lines is, that Fidwi, as will be seen from the next couplet but one, has transposed Sauda's words, and used the eye instead of the ear. The eye is always compared by Oriental writers to the narcissus, and the ear to the rose, as in Sauda's lines above, but the Mirza had misapplied them, and invented a foolish, but what he himself thought a wise, idea. These two lines are another bone of contention between the two.

‡ Meaning, he addressed various parties, expecting applause from them.

§ That is to say, he had greatly improved it.

‖ Fidwi has substituted "do chashm" for "band-i-kaba," and "ghuncha-i-nargis ke kān khole," instead of "gul ke kān khole." The comparison, as I have said above, is quite wrong.

¶ By "fact," the poet Sauda means, the proper comparison.

** That is, the world.

†† Lit, "the eight watches," there being four in the day, and four in the night; hence "night and day."

‡‡ Meaning, the narcissus would be abashed, and therefore a calamity would fall on it, as although it is compared to the eye, yet the human eye is far superior to it in beauty.

§§ "Nāk katwāna" means literally "to cause the nose of any one or thing to be cut," and metaphorically, "to be beaten." The poet here implies, that his poetry was so contemptible, that even children could compose better.

‖‖ Lit "The nose and ear have been broken and joined by him;" "jor tor karna" idiomatically means in Oordoo, "to manage any affair or business economically."

I will bet, my life even, as a wager against his nose.*
Now, as he has lost the nose of wisdom, if he be at all a human being,
He should, in future, like the narcissus, be very cautious.†
Therefore, without proof, let him not again abuse poesy,
And let him not again point out the good and bad about poets.
Enough! say no more about him, O Sauda, and be quiet,
And talk only to him, who has sense and understanding.
If your thoughts are fixed on making him ashamed,
It is a mistake, for he never will be abashed.

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* "Hor badna" means "to lay a wager." This is a very difficult passage to understand; it means that Sauda would bet his life against the Mirza having applied the word "nose" in its proper place; if he was wrong, he would give his life, but if right, he would cut off the nose of his adversary, a sign of the greatest contempt and disgrace.

† Asiatics compare the narcissus, from its shape, with the human eye, and they believe that it acts as a guard over the garden, and is always very cautious and vigilant, but, unlike the human eye, it never closes, or takes any sleep. This line means, that the Mirza should, in future, be on his guard, and take warning, and not commit such an egregious mistake. "Kān hona" idiomatically signifies, "to be cautious, vigilant, on one's guard, or to take warning."

NO. VII.

A MASNAWI REGARDING THE DEATH OF MIRZA FAIZO'S CHIPPAK.*

Alas ! alas !† by the hand of fate,
In the aviaries now has this grief arisen ;
From its head every hawk has thrown off its hood,‡
And every falcon put on a black dress.§
The hearts of the birds are half dead from grief,
And sparrow-hawks, falcons and hawks have become orphans.‖
Whether tatehris, kuhas, or besarās,¶
Fate has turned against them all at once in this same way.**
If they wish to hunt the tomtit,
They have not even this much power of seizing left in their claws.
On beholding a number of puddas,†† they are afraid of them ;
They play tricks even with the butterfly.‡‡
The tarmati§§ before the gnat is weak,
And, in the sight of insects, the dhoti‖‖ even is contemptible.
Alas ! do not now ask the cause of this.
What shall I tell you O friends ? It is a calamity,
For the chippak of Mirza Faizo has died,
And made the aviary of the world depopulated.
How vastly inconsiderate is the sky (fate),
Alas ! it has destroyed such a precious falcon.
The conduct of the heavens is very unjust ;
Look ! what an injustice is this, O friends !
That the Mirza should be so mournful and the birds so happy,
And the nests of the feathered tribe so thickly populated ;
Behold the jay how gay it is,

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* The chippak is a sparrow-hawk, but this was a wonderful specimen, for it hunted not only small birds, but even large ones.

† Lit, "sighs and lamentations."

‡ "Sir se kulah phenkna" is an act generally performed in time of mourning ; the play is, that the hawks which have a kulah (hood) by nature, they even, following the example of men, throwing it off, commenced to grieve.

§ The colour of the falcon is very dark, almost black, and this is the black dress, or mourning, here referred to.

‖ All these birds are supposed to have looked on the chippak as their mā bāp, as the natives say, that is, as their mother and father, and, in consequence of its death, they are supposed to have become orphans.

¶ These are the various kind of hawks, and are mentioned by the poet, as relatives of the chippak.

** That is to say, leave them without any patron or guardian.

†† The pidda is an exceedingly small bird, and, in Oordoo, the secondary meaning of it is "a very small creature, contemptible both in mind and body."

‡‡ The meaning of this line is, that they had become so powerless, that they dared not attack even the butterfly, but were obliged to resort to all sorts of stratagems and deceits to catch it. "Wail gānthnā, or karnā" is an idiom signifying "to play tricks, make excuses, pretences, &c."

§§ The tarmati is a kind of hawk.

‖‖ The dhoti is a species of falcon, the female of which is called besarā.

While the maina is even ten times happier than it;
Behold what joy there is in the partridges' dwelling to-day,
And royalty has come to the house of the peng and ghoghai;*
How gaily does the kabk give forth its notes,
And how happily does the daher go warbling about.
Alas! that it should give up its food and die thus,
And make all the other animals happy;
The quail, from fear of it, used to tremble,
From the time it was made to hunt† the jay;
From terror the cranes used not to sleep their full,
And crows too, from fright, were never off their guard.
Whether pigeons, sandpipers, or bazas,
Ringdoves or partridges or starlings,
None ever used to scratch themselves with their beaks from fear,
Or dared to put their heads under their wings;
Geese never grazed in the fields near the woods;
Cranes used to feed sometimes but on the watch;
Why need I mention the alarm of the kulung?
The sarus too always was in fear of its life.
When it turned its thoughts to the water birds,
It used to flay off the skin of pelicans.
One day the Mirza went to take an airing,
And, in this interval, there occurred some delay in giving it its food:
From hunger that creature became pettish and angry,
And very violently went and attacked the Mirza himself;
It has now fallen on the heap of dust without tail or feathers,
And swarms of birds wander round it feeding.
Alas! for that Mirza, from hearing whose name,
The heart of the simurgh used to be turned into water;
Heaven has so degraded him,
That, on the death of his chippak, all this misfortune has fallen on him in a lump.‡
The crows even peck the Mirza's head with their claws,
And the jays fly about, insulting him to his face.
Wherever the Mirza used to take it,
He would say to the slave girl, "Put a caldron on the hearth,"§
And he used to make this promise (remark) to his own wife,
"Who, but a fool, would eat anything but prey?"
Now all the bird-catchers eat dopiyazas,‖
While the Mirza fears to eat a piece of meat, as if it were a calamity.
The Mirza formerly used to take a tax from bird-catchers
To the extent of half of whatever they caught,

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* These, and the following, names are those of small birds.

† "Ser karna" is the term used by hawkers, with reference to birds, meaning "to train a bird to hunt;" for dogs and other animals, the idiom is "baoli dena."

‡ Lit, "The indigo has been spoiled;" this is a metaphorical idiom used to express the continued persecutions of fortune.

§ Meaning, "Be ready, I am just going to catch some prey with my chippak, and you will have to cook it for my supper."

‖ A kind of curry, well flavoured with onions!

But alas! O friends! since the day that that bird died,
All the bird-catchers have been let off their tribute,
Rather they give out to high and low,
"The Mirza is now caught in our net,
We will take the money we gave before, and our present tax also,
Otherwise we will go to the kotwal and get him caught by him."
When he used to go out from his house to market,
He used there to sharpen the edge of his knife,
And all the merchants, on seeing him,
Would shut their eyes and say, "Rām Rām,"*
While he would say to them "If your religion approved
Is by you, and you for your own religion have any zeal,
Let not the birds go, which have been caught in the traps,
But collect all the money according to their (number),
And send it quickly, and let it not thus happen,
That I should loose the chippak from its stand."
When they heard these words,
Immediately they used to say, "Be pleased to take whatever you want."
What (occasion to mention) the merchants, for, after a few days,
Bribes came from Rajpootana (for the Mirza);†
But, since the certainty of its death was known,
No one gives him a kauri.‡
Alas! never has there been grief like this,
For the Mirza's benefactor is dead,
And the Mirza's house has become a house of mourning;
His friends and acquaintances came to condole with him, then,
Having torn the collar of his coat before his friends,
With sobbing face, thus he explained to them,
"Alas! that chippak of mine was only a chippak to itself,
But, O my friends! it was to me as my father and mother.
When I used to loose it from its stand,
It used to fly and come on my hand with the same affection,
As the leaf of a rose, when blown off by the wind,
Falls with longing on the wings of the nightingale;
When I used to go and throw it at any prey,
Then that violent and cunning creature would go and catch it
In the same way, as the glance of some mistress
Sheds the blood of her innocent lover.§
What shall I say? It was in short so expert in flying,
That the noise (rumour) of it had spread from city to city;
A podna of this city went to Bengal,
And told this tale to a maina;
On hearing it from the podna,

* Here meaning "Have pity! O God, have pity!"

† That is to say, the renown of his chippak had reached that country, and bribes were sent him from there to prevent his going there.

‡ A kauri is a small shell, current in India as coin, three hundred and twenty of which go to the penny.

§ The meaning is, that as the bird, when it has caught its prey, is ready to bleed it, so also a lovely woman, according to the native idea, when she finds a man in love with her, wishes to make his heart bleed by her glances.

The maina was quite astonished.*
From my youth I have had a desire to hunt,
I have educated various birds from the burgad† to the sparrow-hawk;
I have a good eye for them,‡
And have made my beard white in finding out their diseases,
But I have never seen such an animal,
Which being a chippak, would yet chase the goose.
In short it was master over every animal,
And if any flying thing escaped from it, it was an arrow.
What shall I say? Was it a chippak or falcon?
Was it the young of a hawk or an eagle?"
When his acquaintances hear this painful story,
They say to him, "It is indeed true O Mirza!
Assuredly, this grief is disagreeable to you,
But what can we do against The Almighty?
Mirza! do not weep so in your grief for it,
And do not cry so violently, lest you lose (the use of) your eyes.
Although a huma was caught in your net,§
Still your fortune was not in the ascendant;
Now banish this sorrow from your heart,
In the same way as Sauda has shortened his story."

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* Lit, "The parrot on the maina's hand flew away." The idiom "hath ki tote urnā" means "to be surprised or taken back," and is used when one has heard some wonderful event, and is of frequent occurrence in the Bagh-o-Bahar. It arises from the idea, that when one has trained a bird, and it is in the custom of sitting on one's hand, it is a very astonishing thing for it to fly away.

† A kind of hawk.

‡ Meaning, he was a good judge of them.

§ It means "although you had very lucky days." The huma is a bird of good omen, and, over whosesoever head its shadow falls, it is said, he will become a king.

NO. VIII.

A MASNAWI, SATIRIZING MIRZA FAKHIR MAKEEN.*

IT is reported, that a person was relating a story, saying, "His Honor, Mirza Fakhir Makeen, thinks himself equal to Sheikh Ali Hazeen,† and has adopted all his ways of etiquette, rather, he thinks himself better than him in excellence and goodness, and has corrected many of his verses." The following Masnawi accordingly sets forth the state of the Mirza.

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* Fakhir Makeen was a Shiar poet of Lucknow.

† Sheikh Ali Hazeen was a celebrated Persian poet, who was present at Delhi during the massacre of Nadir Shah; from there he went to Lucknow, where he flourished for some years, being received with much honour by Asuf-ood-daulah, the ruler; Sauda was his cotemporary. From Lucknow, he went to Benares, and spent the rest of his life there, having determined to die at that place, as he says in the lines,

"Az Banāras narawam marja i áamast eenjā
Har brahman bacha i Lachman o Rām ast eenjā."

"I will not go from Banaras, here is the place of departure of all;
Every Brahman here is the son of Lachman and Rām."

Ali Hazeen was a most learned man, very refined in his ways and habits, and master of many languages, and surpassed all the poets of his day in his Persian verses. He died quite young, but, to this day, is regarded as the Poet Laureate of Persia and India, and his name is handed down with much respect and honour. His poetical titular name was Hazeen, "the sad" which he assumed on account of the solitary life he preferred leading; his custom was to sit in a room with his back to the door, and a mirror before him, that he might be able at once to retire, on seeing any one approach. Sauda once got an opportunity of paying him a visit in this room, through the instrumentality of a Chobdar; when Khwaja Ali Hazeen saw him entering, he addressed him in poetry thus,

"Dar In bazm rah nīst begāna rā"
"In this assembly there is no entrance for strangers,"

Sauda, without the least hesitation, replied instanter,

"Kih parwāngi dad parwāna rā"
"Who has given permission to a moth?"

Meaning, that as the moth, without permission, was allowed to hover round a candle, so he too, moth-like, delighted to hover round the light of the world, and needed no permission either. Hazeen, on hearing this, was extremely delighted and pleased with the answer, and, rising to receive him with much warmth and friendship, made him sit down by his side, and asked him to read some of his poetry; upon which Sauda quoted this couplet,

"Nāwak ne tere said na chhorā zamāne men
Tarpe hai murgh-i-kibla numā ashiyāne men"

"Your darts have left no sport in the world;
The bird, that points to Mecca, is even writhing in its nest."

These words are addressed to the fair sex, and darts here mean their heart-rending glances. The Khwaja, being a foreigner, did not understand the meaning of tarpe, and was obliged to ask it; on being informed of its meaning, he approved of the verse very much, and the two became great friends. Sauda then asked him to read some of his poetry, on which the Khwaja recited the following verse,

"Siyah choorī badast i an nigāri naznīn dīdam
Ba shak i sandalīn pechīda mār i 'ambarīn dīdam."

"The black bracelet I saw on the hand of that delicate lovely one,
(Was like) an amber-like (*i. e.* black) snake I saw twisted on a branch of sandal."

Sandal is white, and the branch of it is compared to the arm.

MASNAWI.

A story now has come to my memory,
I know not if it be true, or some one's invention.
There was a schoolmaster in the reign of Shah Jahan,
Who was neither a very good, nor a very bad, scholar,
But he knew a little moderately,
And used to teach children in the school.
As he was excused being wise,
The children were happy and contented with him,
And their hearts had no fear of him;
The courtyard of the school was their play ground.
Amongst them (the children) was one intelligent and clever,
Who thus advised the other boys,
"Friends! we play a hundred kinds of games,
But I perceive they are all useless;
I have now invented a new game,
Which is quite distinct from all games."
The boys asked, "Dear Brother! tell us
And show us, what that game is."
He said, "Kings and Ministers
When big and little boys play at,
Then O friends! there is not much pleasure in it;
But this is a good deal better than it.
Let us take in the master by some means or other,
And all, uniting, make him out Shah Jahan."
Laughing, they replied, "How can this be done?"
He said, "Do ye listen! this is the way.
(To-morrow) whoever comes to school in the morning to read,
Let him keep his eyes fixed on the master's face;
And if he ask, 'What is the cause of your staring at me so,'
Reply, 'I am now beholding the power of God;
In the night your appearance has become
Wonderfully changed; how great is the skill of the Almighty.
What shall I say, that it resembles to-day?
For it is like the appearance of Shah Jahan.
I am drowned in the ocean of astonishment at seeing this,
For their remains not a hair's difference between the two of you.'
But this is a condition, that whoever shall go near him,
Shall say this, and take his oath to it without the least hesitation.
You truly know the extent of his intellect and wisdom;
By persevering, he will become whatever ye make him out."
The plan, that he (the boy) had formed,
Was successfully executed by the boys;

Sauda did not quite approve of it, but suggested the following as an improvement.

Siyah choorī badast i an nigāre
Ba shāk i sandalīn pechida māre.

The Khwaja was much pleased, and at once corrected this, one of his chosen verses, in his Biyaz.

Nothing was wanting, he (the master) was deceived to such a degree
(that he thought)
"I am without doubt like Shah Jahan in appearance."
Moreover this idea entered his heart,
"When Shah Jahan shall die,*
His nobles, not being able to bear separation from him,
Will all become anxious to see me,
And will come to my house to behold me;
Therefore it is best for me,
That I should create in myself those qualities and dispositions,
That the people may regard me as Shah Jahan,
And may make their obeisances, respects, and salutations to me;
Then I will not pay any respect even to an angel."
In short, let him, who in the world has wisdom,
Understand this story, as representing him (Fakhir Makeen);
In his own fancy he has made himself a Sheikh,†
In the same way as the Mulla made himself Shah Jahan;
He possesses neither the fortune nor the excellencies of the Sheikh;
It would indeed be an impossible matter for him to be a Sheikh.

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* Lit, "When there shall be a meeting for Shah Jahan." The meeting with The Almighty is here referred to, and hence it comes to mean "death."

† Sheikh is here the short for Sheikh Ali Hazeen.

NO. IX.

A STORY REGARDING A SINCERE DEVOTEE, AND THE CIRCUMSTANCES OF HIS RETURNING, WHEN ON THE ROAD TO MECCA.

It is said, that there was a devotee, who, in the world,
Was quite perfect and unequalled in doing worship to his Creator;
In the path of God, he spent his days and nights,
And, in prayer and fasting, passed his time;
Uneasy he remained, unless counting his beads,
And, from the carpet of prayer, he rose not for an instant;
The eyes* of his disciples were filled with light,
When they applied to them, instead of antimony, the dust of his two shoes.†
Without doubt his abode shall be in Paradise,
Who may have carried about his waterpot for him.
In short, what need I say, regarding his precious body,
For it never remained devoid of miraculous powers;
Wherever he fixed his tooth stick,
On it appeared pears, apples, and grapes.
He resolved on a journey to Mecca,
In order that he might be continually praying at the threshold of God.‡
One day, by chance, he met with Sauda,
And told him of his intention to visit Mecca,
Saying, "It is truly becoming to those who are Mussalmans,
That they should fix their intentions, to the best of their ability, on going there;
For if thou hast a care for future salvation,
Then, by this journey, thou wilt obtain forgiveness.
Therefore it is best that thou shouldst come with me,
For thou wilt be forgiven all thy sins there.
How long O madman! wilt thou, under the sky,
Remain like the dust of the door of a tavern?§
Till when wilt thou indulge in drinking and playing the tambourine and lute,
And how long wilt thou associate with the tavern keeper's son?
Have a delight in listening to the voice of the prayer caller,
For it is superior to the voice of David.
If thou agreest to what I say,
Then thou wilt drink cups of sherbet from the hands of houris;
And if thou dost not listen to what I say,
Then, one day, thou wilt remember (with regret) that some one thus warned thee."

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* Ainain is the dual of ain—an eye.

† That is to say, the dust where he trod.

‡ Referring to the temple of Mecca.

§ Meaning, how long will you remain visiting the public shop, and not proceed to such a holy place as Mecca.

In short, how long shall I go on talking about it?
For he made Sauda his fellow-traveller by some means or other.
This also is not wanting of the miraculous (on his part),
That he should have said a few words, and got such a companion (as Sauda).
Then, afterwards, preparing the necessaries for the journey,
The two together determined on the journey thither;
The saint said, "Put the saddle on the horse,
For it is the time of dawn, therefore let us take our way on this holy road,
And, having prepared the necessaries for the journey,
Put them on the back of the beast of burden."
He then said to Sauda, "I and you are friends,
Let us ride, one in front, and one behind, on the horse."
He (Sauda) answered, "For the sake of my conveyance,
Do not O Sir! make any mention!
If I go on foot when doing pilgrimage, what matter?
For the going headlong* to Mecca is most propitious."
He asked him repeatedly (to get on behind),
But when he would not listen, then he became helpless.
And when he mounted his steed,
Then all his disciples came and collected round him,
And each, according to his rank, proceeded with him,
Some taking a stick, and some a morchāl,† in their hands;
One with a spittoon, and another with a pocket handkerchief;
Some proceeded in front of the holy man, and some behind;
Some, at that time, put the carpet for prayer on their heads,
And some proceeded happily and joyfully reading the salāt.‡
But, in the crowd after his fashion,
Sauda went along barefooted and bareheaded as a kalandar.§
In short, three or four marches had been traversed,
When Satan threw some highwaymen on our way,
And when, of the fifth march, there remained but a few miles,
They arrived and kissed the feet of the holy man.
What further shall I relate of the misfortunes of our fate,
For they surrounded him and his disciples,
And thus in one instant robbed them,
That they left not, in the rosary of any of them, a single string,
And, of all that pomp and grandeur which they had,
Astounded he remained without one garment.
What more need I say of the plundering,
For there remained to them no beads, but the drops of their tears.
How could he, on foot, travel that road,
For the only staff he had (left) was his sighs.‖

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* "Sir se, or sir ke bal, chalnā" means "to walk very respectfully, with one's heart and soul fixed on a thing."

† A morchāl is a fan, made of peacock's feathers, and used for driving off the flies.

‡ The "salāt" or "darūd" is a prayer, in which blessings are invoked on Muhammad and his family.

§ A kind of mendicant, often mentioned in the Arabian Nights.

‖ Sighs are compared by Asiatics to a stick, and also to the letter alif, in consequence of their being supposed to be very straight.

After the robbery, when he thought of the troubles of the road,
He became perplexed* in mind,
For he had neither provision for the road, nor means of conveyance.
Therefore how now can you expect him to undertake the journey to Mecca;
Was it possible for him to proceed to Mecca, placing his reliance on God,
For his thoughts were absorbed in his goods.
Sometimes he talked of the loss of his turban;
At other times, his heart was afflicted with the thought of his garments;
Now he thought of his rosary of onyx stones,
And, from grief for it, would be torn to pieces.
Then he would say, "My carpet for prayer was embroidered,
And that embroidery was worked in the Dakkan."
Sometimes he said, "What a nice stick was that, O friends!
It belonged to my holy spiritual guide.
What a lovely pillow too was that which I have lost, and on which I used to rest my back.
What journey was this I undertook?
And that snuff box too, which was set with cornelians,
If it had been sold, it would have fetched a long price."
Sometimes he said, being distressed beyond measure,
"I do not know what an unfortunate moment it was (when we started),
For I have lost all I had with me,
And, besides this, I have plunged my friends into trouble along with myself."
When all one's effects have thus been robbed,
Then could one have any power (to undertake) such a journey.
To his disciples, on hearing this, there remained nothing,
But to say, "Really and truly."†
In short, his griefs distressed him so,
That he said to Sauda, "O my faithful friend!
What is your advice now in this matter?
For fate has shown herself to me in a different form (to what I expected);
My desire was to have gone there and died,
If God does not will it, then what can I do?"
Sauda, on hearing this, replied,
"What thou sayest will be best;
But how can'st thou now return to thy house in this state?
Surely how can'st thou go there, and show thy face to any one?
By what means can'st thou return to thy home?
It will be far better to determine on going there (to Mecca.)"
The saint, on hearing this, said, "Thou art ill-guided,
And knowest nothing of the questions of the law.
The pilgrimage to Mecca is incumbent on the rich,

* Lit, "He began counting six and five in his mind." The idiom means "to be perplexed and thoughtful."

† Meaning, "Yes, what you say is indeed true."

But here I have lost my wealth, and if I proceed, there is danger to my life."
As his disciples were quite inclined to go home,
They all, with one consent, said to Sauda,
"The words of our Master are reasonable,
And at this very place, his pilgrimage will be accepted by God."
Sauda, on hearing this, said, "Ye are you own masters;
Let not my words be a burden on your hearts."
In short, when they had determined on returning,
Then in the afternoon, having read the afternoon prayer,
To that place, from which they had gone in the morning,
To it, destitute, they returned in the evening.
When somewhat of the night had passed, he said, "O friends!
We have nothing to eat, or to sleep on,
Ask Sauda to tell a tale or story,
And let us listen to what his tongue gives utterance to."
On this, Sauda answered, "The saint has become eccentric;
What have I to do with story-telling?"

NO. X.

A FUNERAL EULOGIUM* ON IMAM KASIM,† THE SON OF IMAM HUSSAN, ON WHOM MAY GOD BE MERCIFUL!

O friends! listen to this new tyranny of old fate,
For it has fixed the marriage of the son of Hussan in a strange way;
It has united the bride and bridegroom in such a manner,
That their bracelet string was the thread of his coffin.‡
Do not you at all believe, that the lucky moment of this marriage was ever fixed,
Had I not understood the conduct of the heavens, then I might have believed it.§
Standing around him, they are beating their heads and knees,
For it has placed a basin of blood, and called it a lagan.‖
In place of (sending) the mendhi leaves,¶ sorrow has overshadowed the hearts of the people;

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* This elegy is not in any native edition of Sauda's work that I have seen, and, from the style, I do not think it is his composition, besides, in the last couplet but one, the composer addresses himself as "O Miskeen!" a title by which Sauda was never called. It is, however, a very clever poem, and by far the most difficult to understand of the Selections.

† Imam Kasim was the son of Imam Hussan, and nephew of Imam Hussein; Hussan and Hussein being sons of Ali, cousin and fourth Caliph of Muhammad. After Ali's death, the Caliphat descended to Imam Hussan, his eldest son, who held it for about 30 years. He happened to come across a tradition of Muhammad, which stated that the Caliphat would be no Caliphat, thirty years after the death of the Prophet; he therefore gave it up, and made it over to Muawayah, one of Muhammad's companions, who, when dying, gave it to his son Yazeed. Yazeed, for sometime, behaved well, and treated the descendants and family of the prophet respectfully, but after a short space, his conduct became indifferent, and he allowed many illegal and irreligious customs in Arabia. He asked Hussein and his relations and followers to take a solemn oath, by joining hands, to uphold his caliphat, and on Hussein refusing to do so, as he did not approve of his conduct, Yazeed turned against him, and the enmity reached such a pitch that Hussein was obliged to leave his native place and took up his abode in Kafa and its adjoining territory. Yazeed sent his forces in pursuit, and tried by all sorts of stratagems to capture and kill him; this, at last, ended in a regular fight on the field of Karbala, which lasted for ten days, during which all the relations and followers of Hussein were killed. His cousin Ubbas, and his nephew Imam Kassim fell as victims on the 6th day, and he himself was mercilessly murdered by the enemy on the 10th. Imam Kasim's wedding was taking place at the time, but owing to this quarrel he was obliged to go and fight, instead of stopping at home with his wife; after the massacre, all the families and houses were plundered. It is in honor and memory of this massacre, that the taziyas are carried about during the Muharram, the first month of the Muhammadan year.

‡ Asiatics, at a wedding, generally tie a common bracelet round the arm of the bride for a good omen, and this is fastened by a string, which, the poet says, was used in this instance as a thread to sew the shroud of the bridegroom.

§ Meaning, he himself might have believed that the moment had been fixed for his marriage, and not for his death, had he not understood the crooked ways of fickle fortune. He gives a warning to the inexperienced not to trust fate, for he himself well knew its behaviour.

‖ There is a play on the word "lagan," which means "a basin," and also "a lucky moment." It is an Oriental custom at weddings to place a large basin filled with water between the bride and bridegroom, but, on the present occasion, it was filled with blood.

¶ This is another of the wedding ceremonies of the East; the bride elect, a day before the wedding, sends some mendhi leaves to the bridegroom, for him to dye the palms of his hands. This custom is still kept up on the sixth night of the Muharram, and at Muhammadan marriages.

In place of sending the bel,* it has put the king's head on a spear.
The bride it has caused to change her marriage apparel, and put on the weeds of a widow;
In place of thinking of the khillat† of the bridegroom, it is thinking of his coffin.
What more shall I tell? the only music, which it allowed to be played at this marriage,
Was, that it caused men and women to beat their breasts, (instead of drums).
In place of illuminating the house, it has set it on fire (by the enemy);
Taking away everything including the yarn, it has left nothing to sew up his shroud.
Why should not heaven amuse itself with such a spectacle,
For sighs were the shooting stars, and tears, the sataras.‡
Sparks of fire come flying forth from every groan;
The mouths of the hearts of the mourners have become the envy of the mouth of the pomegranate fireworks.§
What shall I tell you of the ornaments of this wedding,
And what it appeared like in the eyes of the world;
The bed of every wounded one there was a bed of roses,
And on every corpse there was a sheet, the envy of the flower beds;‖
In the procession, men and women beat their breasts.
A crowd of spectators, came and fell to plundering them;
And, in place of adorning the wedding, robbed the house to such a degree,
That they did not even leave, to either mother-in-law, any clothes to cover her body.
I beheld the wonderful nature of the colour¶ of the marriage sports,
And saw there was nothing, but the spots of the drops of blood on their clothes.
When I looked at the marriage procession, then I perceived,
That in place of playing at throwing coloured (waters) at each other, they played at the colour of a field of battle;
The cut off head was a warning of the (arrival of the) Sachak,**
And (in place of) the thread on the jar filled with sweetmeats,†† was the line of the wound on the neck;

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* "Bel charhāna or bhejna" is another wedding ceremony, consisting in the bridegroom sending a shell of the bel to the bride, filled with tooth powder or missi, with which to ornament herself.

† A khillat is a robe of honor.

‡ A kind of firework which shoots up into the air and then bursts.

§ This comparison means, that the sparks of the anār firework looked on with jealousy at the sparks of grief issuing from the hearts of the mourners.

‖ That is to say, from the body covered with blood, which lay on it.

¶ It is a custom at native weddings after the rite has taken place, to sprinkle each other with a red or yellow water (the same as used at the Holee) to express their joy and happiness. This custom is called "rang khelna."

** The Sachak is sent by the bridegroom to the bride a little before the procession arrives; it consists of jewels, clothes, flowers, &c.

†† The jar filled with sweetmeats is sent at the same time as the Sachak.

For the bride, the sleeve of the bridegroom was sent as an offering.*
Tell me, in what country, is it the custom to send a Sachak of such a nature?
The tray of the mendhi, which came for the bridegroom from the bride,
Was the clotted blood of her father-in-law and brother-in-law;
The bride stained her fingers with the blood of the bridegroom;
What! is this the manner of a wedding in the customs of the world?
When, on the wedding night, they assembled and adorned the bride,
Then widowhood cried out,† "There is no help against God.
He, for whom all this ceremony has taken place, has fallen a victim in battle,
Now, what is the use of this adorning and colour for you?
Take off this ring from your nose, and give it to me,
And tell him to throw dust on his head;
His death has come; but where are the mourners?
Now there is no time for other words or speeches."
Who can write the story of the procession of the bridegroom?
Four people are bringing him on their shoulders with his head cut off,
And have put the garland at the head of the bed (instead of on his head).
Thus proceeded the Prince of Arabia to be married;
Around him, those in the marriage procession were rubbing their heads and hearts with dirt,
And all were tearing the collars of their robes, with tearful eyes.
As their lamentations and weepings reached the dome of heaven,
On beholding it, the tears of no woman or man were appeased.
Every one, on seeing this union of the bridegroom, said,
"Perhaps the betrothal of this young man was settled with the grave,
But where is the wisdom of the father and mother of the girl gone,
That her betrothal will not leave any trace of his body?"
When they reached the bride's house, they all rubbed their faces with dust,
And men and women, joining together, beat their heads and breasts,
And every one of them, weeping and heaving cold sighs, were thus saying,
"Call this not a wedding knot, but a whirlwind‡ (of misfortune)."
And, in place of drums and tambourines, they were beating their heads and breasts;
A carpet of mourning was spread under the marriage pavilion;
In place of the censers of aloes, their breasts were full of the flames (of sorrow),

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* The usual offering "charhāwa" consists of clothes, ornaments and jewels, but in this instance, of only a piece of the sleeve of the bridegroom's coat.

† Widowhood is here supposed to be addressing the bride, saying, "Be patient, you cannot fight against God."

‡ Lit, "a knot of wind."

And, in (the breasts of) each of them, their hearts were the embers of fire.
On the neck of the bride, a necklace of tears was fastened in place of a string of pearls,
And, on the head of the bridegroom, each stream of blood was the garland.
Wherever, on his breast, the notch of the arrow appeared,
It made people believe, that it was a mouth that had eaten pān.*
What mention was there, at that time, of the custom of distribution of sherbet amongst the marriage attendants,
For the life of the whole family was leaving them for (want of) water.†
In place of plates of charba,‡ the guests ate the blood of their hearts.
Was it a wedding, or a deluge of grief and sorrow?
When the bridegroom came to his mother-in-law's house, to pay his compliments,§
Where was the horse for him to mount? instead of it, a takhta-i-tābūt ‖ was sent for him;
And such a colour, has fate dyed his wedding garment,
That his wearing apparel has been plunged in blood on the day of his wedding.
What shall I relate of the taking away of the bride (by the bridegroom to his house),
For the bridegroom's head went before, separated from his body;
Behind was the bride on a camel, without her veil or sheet;
The string was in the hand of him, who was the brother of the bride.¶
The bride's mother, weeping, was thus saying every moment,
"From this my daughter's widowhood, I am much distressed;
Now the members of his family will be saying to each other,

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* The meaning of this line is, that the arrow had transfixed him so, that only the notch at the other end was visible, covered with blood, so that it looked quite red, like the mouth of a person who has just been chewing pān.

† When Hussein was besieged by the Troops of Yazeed, the water of the Euphrates, which flowed just before them, was cut off from them, and the whole family were kept without any for about six days. When Ubbas Ali, the standard bearer, tried to get a massuck of water, his bag was pierced by the arrows of the enemy, and he himself killed. A representation of this, consisting of a water bag with arrows fixed in it, is made at the Muharram.

‡ "Charba or choba" is a dainty dish, expressly made for the bridegroom and his nearest relations, and placed before them at the time of the marriage. It is prepared from rice, sugar, butter, cocoanuts, almonds, &c., and covered with silver leaves.

§ This ceremony is performed after the marriage, when the bridegroom is about to leave the bride's house; her relations then present him with various marriage gifts according to their rank and means.

‖ Takhta-i-tābūt is the plank or table upon which dead bodies are stretched and washed before interment.

¶ His name was Imam Zain-ool-abideen, or Sajād, and he was the second son of Imam Hussein; being laid up with fever, at the time of the massacre of Karbala, he was not murdered with the rest, and was the only male descendant of Ali that survived. The name of his sister, the bride, was "Bebi Kubra," the Elder Lady, so called as she was the eldest sister.

'It was not a lucky moment* for this bridegroom, when the bride (stepped into his house.)'
The gossips also will most likely say,
'Does any one keep away from his house on his marriage day?
The bride's appearance was not pleasing to the bridegoom,
For when he looked at the mirror and Kuran,† he determined at once to go to Paradise?'
Some will say, 'Wonderful was the fate of the bride,
That she began to be called a widow, directly she was married.'
Others will say, 'She had not a serpent‡ on her back,
That I might say her husband was killed by its bite.'
Some will reflect and say, 'Why did this marriage take place,
By reason of which small and great always remain in grief.'
Others will say, 'When this wedding flowered,
Then the trace of the cypress tree§ of the garden of prophecy was lost.'
The words, that people utter, rend my heart,
And, from hearing them, I pass my nights beating my head and chest,
And people understand not the hidden secrets of my pain.
What shall I do to prevent their tongues and mouths uttering these words?
How shall I tell them the pain I suffer for my daughter?
To whom shall I shew the headless body of my son-in-law?
Tell me how I shall confront, eye to eye, my son-in-law's mother?
When, from this marriage, the light of her eyes has departed.
He was rather filled with shame to look at my daughter's face,‖
And from this wedding, she has become tired of her life.
From the glass-like heaven on the night of the wedding such a stone (of misfortune) fell,
That it broke to pieces his gem-like body."
In short, wherever the mother of the daughter gave vent to these painful words,
There there appeared a congregation (of people) like that of the day of judgment.
What more shall I say? for, from hearing these words,
The Earth and the world become broken hearted.

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* "Nek pahra hona" is a Hindee idiom, meaning, "to be a lucky arrival of any one at any place."

† After the marriage is performed, the bride and bridegroom sit down together under a sheet, and then open the Kurán for a good omen; after this, they look in the mirror together, and the two faces are seen united, this perhaps being the first glance the bridegroom has had of his bride. This ceremony is called "Jalwah."

‡ By serpent is meant a curved line of small hairs, growing on the back, and resembling a snake; it is believed that on whosesoever back this curve exists, it will be unlucky for the person himself, and also for whomever he, or she, marries. A native will never buy a horse with a curve of this nature on its neck.

§ Meaning Imam Kasim, the descendant of Ali, the nearest relation of the prophet the garden of prophecy. "Sarv-i-saman" means "a cypress tree planted between jasmine plants," which creep up it, and make it look elegant, and to call a person by this epithet signifies, that he was a good looking young man.

‖ Meaning, that he had to be off so quickly, that he did not like, from bashfulness, to stop long to look at her.

O Miskeen ! do not tremble like a willow from your ill-actions,
But have hope in your heart from writing this elegy,*
And, in that day when the sun of the day of judgment shall be very hot,†
Then may the shadow of the feet of the martyrs fall on thy head !

Here finish the selections of the Kasaids, Mukhammases,‡ Masnavis, and elegies, of Mirza Muhammad Rafi-oos-Sauda.

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* It is believed that, from writing an elegy regarding one's spiritual guide, one may have hope of obtaining forgiveness through him.

† The Muhammadan belief is, that, at the judgment day, the sun will come quite close to men's heads, and it will become very hot.

‡ A mukhammas is a kind of verse of five lines. No Kasaid or Mukhammas is, however, given in the Selections.

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